

AMSTERDAM PARIS DÜSSELDORF

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THE SOLOMON R. GUGGENHEIM MUSEUM

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LENDERS TO THE EXHIBITION

Amsterdam

Georges van der Espt, London
Gerben Hellinga, Amsterdam
Orez Mobiel, The Hague
Robert Rauschenberg, New York
P. Vergracht, Oudenaarde, Belgium
H. Vermeersch, Waregem, Belgium
E. van Zoeren, Haarlemmerliede, The Netherlands
Historisch-Topografische Atlas, Gemeentelijke
Archiefdienst, Amsterdam
State Collection, The Netherlands
Stedelijk Museum, Amsterdam
Peter Stuyvesant Foundation, Amsterdam

Paris

Philippe Durand-Ruel, Rueil, France
Centre National d'Art Contemporain, Paris
Galerie Lucien Durand, Paris
Galerie Mathias Fels, Paris
Galerie Jean Fournier, Paris
Daniel Templon, Paris
Galerie Ileana Sonnabend, Paris/New York

Düsseldorf

Dr. Helmut von Achten, Unna, Germany
Hete Hünermann, Düsseldorf
Mr. and Mrs. Peter Nöcker, Büderich, Germany
Private Collection, Meerbusch, Germany
German Federal Republic, Ministry of the Interior, Bonn
Kaiser-Wilhelm-Museum, Krefeld, Germany
Galerie René Block, Berlin
Eat Art Galerie, Düsseldorf
Buchhandlung Walther König, Cologne
Galerie Dorothea Leonhart, Munich
Galerie Omnasch, Cologne
Reese Palley/New York, Inc.
Edition Tangente, Heidelberg
Galerie Werner, Cologne
Wide White Space Gallery, Antwerp

PREFACE AND ACKNOWLEDGEMENTS

Amsterdam, Paris, and Düsseldorf are today among a number of vital European art centers. They do not reflect Dutch, French or German characteristics, but rather take their place within an international style which, subtle divergencies notwithstanding, spans across a sophisticated art map from New York to Buenos Aires and from Milan to London and Tokyo. Artists, particularly young artists, practicing abroad, however, are seen in New York only if they have New York dealers or have come to the attention of a New York museum through other channels. The purpose of this show, therefore, is to provide a meaningful outlet for a chosen group of foreign-based artists and to acquaint visitors to this museum with their work.

While the exhibition aim, as stated above, is simple enough, its execution is not. As the following statements by our European associates indicate, the making of surveys of current art has become exceedingly difficult. To the extent to which emphasis in the evaluation of modern art has shifted from object to idea, esthetic criteria once concerned with the visual distinction of a particular work have given way to considerations related to the context within which such a work has been created, to the relationship it assumes toward its cultural and socio-political environment, and, therefore, to issues of sponsorship, selection, and ultimate presentation. With artists no longer willing to make contributions towards ends they cannot foresee—ends that in the past have often been diametrically opposed to the very meaning and intention of their art—the orderliness of the selection process has lost its former clarity. It will therefore surprise only those without first-hand experience in such matters if we are unable to state unequivocally who chose the Amsterdam-Paris-Düsseldorf show. In a sense, one might say that it chose itself. For the mere announcement of the proposed showing, coupled with the determination of the three localities and of the respective curators entrusted with the proposal of slates, released chain reactions in each of the changed art communities that could perhaps be channeled but not controlled. The selection blueprint gave a large measure of initiative, freedom, and responsibility to our European curator friends—to Fritz Keers, curator of the Stedelijk Museum in Amsterdam; to Blaise Gautier, directeur du Centre National d'Art Contemporain in Paris; and to Jürgen Harten, director of the Städtische Kunsthalle in Düsseldorf—while Diane Waldman, as the Guggenheim's curator of exhibitions, coordinated the tripartite venture with the assistance of Sabine Rewald, and in so doing determined the limits of feasibility in the name of the museum she represents. The publication of the catalogue, similarly, depended upon contributions from the three cities and upon the coordination at the Guggenheim by Carol Fuerstein.

Translated from a theoretical to a real situation, functional dividing lines were drawn variously from case to case with the result that the selection itself became an ambiguous component within a search for new order.

Considerable thought and awareness of its determining role went into the question of sponsorship. Before further elaboration I wish to thank the Dutch, the French and the German governments for funding this exhibition. Initial moves in this direction were made by E. de Wilde, director of the Stedelijk Museum who obtained the needed support from the Dutch Ministry of Cultural Affairs. In France, Jean-Hervé Donnard, the French Embassy's Conseiller Culturel et Représentant Permanent des Universités Françaises aux Etats-Unis, assured the receipt of analogous contributions from the Conseil de l'Action Artistique in Paris, while his Chef du Service Artistique, François Guillot de Rode, carried through essential administrative measures. Effective approaches to the Foreign Office in Bonn leading to support on the federal, state, and city levels for a grant in aid of the exhibition were made in Germany by Professor Dr. Werner Schmalenbach, director of the Kunstammlung Nordrhein-Westfalen, and brought to successful fruition through the efforts of Dr. Heide Russel and Winfried Engemann at the German General Consulate in New York. Linda Konheim, the Guggenheim's administrative assistant served as intergovernmental coordinator. — In the end, an exhibition such as this is the outcome of every motivation and the visible reflection of every aim that is directed toward it by a multiplicity of interests. Leaving aside mundane and material ambitions common to all human enterprise, the following intentions may be fairly ascribed to participants on the ideological plane: To the artist, an undiminished projection of his individual vision; to the museum, a harmonization of such visions toward a valid statement of some comprehensiveness; and to the governmental sponsors, returns in cultural prestige that would parallel their political, social and civic commitments. If among the protagonists, none of these aims coincided, the show could not have been envisaged. If aims overlapped entirely, the exhibition would be an indicator of a utopian and unreal world order. In reality, aims overlap up to a point, while at the same time barring large and visible areas of tension. The containment of such discrepancies within at least a partially common goal, credits the participating artists, our European colleagues and my Guggenheim associates involved with this project. They are herewith warmly thanked for their efforts and good judgments.

Young talent shows from abroad have and will be held here from time to time to affirm our commitment to an experimental dimension in the art of our time, as well as our concern with creative points of origins distant from this city. With a few unintended exceptions, artists in the Amsterdam-Paris-Düsseldorf selection are young in reputation if not in years and are not, to any significant extent, part of the New York scene. In past instances, exhibitions of this kind have sharpened intellectual issues, engendered valid argument, and attracted a segment of the art world oriented more toward creativity than toward culture. They have also drawn fire from the general public as well as from many critics—a risk that is accepted by all participants. The choices then, are submitted and recommended in their admitted fallibility to all those for whom the wholeness of the modern art concept depends upon the inclusion of its still fluid, as yet undeterminable, momentary expression.

THOMAS M. MESSER, *Director*
The Solomon R. Guggenheim Museum

WORKS IN THE EXHIBITION

The artists are listed alphabetically under their respective cities. Dimensions are given in inches; height precedes width; in the case of sculpture, depth is the third dimension.

Amsterdam

- 1 Ad Dekkers
Three Parallel Widths. 1970 (illustrated)
Wood
47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ x 1 $\frac{1}{2}$ "
Lent by the artist
- 2 Ad Dekkers
Three Parallel Rising Widths. 1970
Wood
47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ x 2 $\frac{1}{4}$ "
Lent by the artist
- 3 Ad Dekkers
Diameter as Saw Cut. 1968-71
Wood
47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ x $\frac{3}{4}$ "
Lent by the artist
- 4 Ad Dekkers
Quadripartition by Two Saw Cuts. 1971
Wood
47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ x $\frac{3}{4}$ "
Lent by the artist
- 5 Ad Dekkers
Wood Diagram No. XXI. 1971
Wood
47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ x $\frac{3}{4}$ "
Lent by the artist
- 6 Ad Dekkers
Wood Diagram No. XXII. 1971
Wood
47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ x $\frac{3}{4}$ "
Lent by the artist
- 7 Ad Dekkers
Horizontal Bisection in Rectangle as Saw Cut. 1972
Wood
49 $\frac{1}{4}$ x 98 $\frac{1}{2}$ x $\frac{3}{4}$ "
Lent by the artist
- 8 Ad Dekkers
Vertical Bisection in Rectangle as Saw Cut. 1972
Wood
49 $\frac{1}{4}$ x 98 $\frac{1}{2}$ x $\frac{3}{4}$ "
Lent by the artist
- 9 Jeroen Henneman
Philips GLS 15 Watt Standard Bulb. 1968
Mixed media
35 $\frac{7}{8}$ x 44 $\frac{1}{2}$ x 4 $\frac{3}{4}$ "
Collection Robert Rauschenberg, New York
- 10 Jeroen Henneman
Stedelijk Museum. 1970
Pencil
32 $\frac{1}{4}$ x 24 $\frac{3}{8}$ "
Collection Stedelijk Museum, Amsterdam
- 11 Jeroen Henneman
Chevrolet Impala Parked before a Bijlmer Block. 1971
Pencil and collage
31 $\frac{7}{8}$ x 25 $\frac{5}{8}$ "
Collection Historisch-Topografische Atlas, Gemeentelijke Archiefdienst, Amsterdam
- 12 Jeroen Henneman
De Kosmos Meditation Center. 1971
Pencil and collage
39 $\frac{3}{4}$ x 25 $\frac{5}{8}$ "
Collection Historisch-Topografische Atlas, Gemeentelijke Archiefdienst, Amsterdam
- 13 Jeroen Henneman
Dear Mother. 1971
Mixed media
44 $\frac{1}{2}$ x 38 $\frac{5}{8}$ x 11"
Lent by the artist
- 14 Jeroen Henneman
Louise's Wedding-ring. 1971
Mixed media
43 $\frac{3}{8}$ x 37 $\frac{3}{8}$ x 11"
Lent by the artist
- 15 Jeroen Henneman
Mother. 1971
Mixed media
30 x 26 x 11"
Lent by the artist
- 16 Jeroen Henneman
From the Life of Things: Box of Bricks. 1971
Mixed media
47 $\frac{5}{8}$ x 34 $\frac{1}{4}$ x 4 $\frac{3}{4}$ "
Collection Stedelijk Museum, Amsterdam

- 17 Jeroen Henneman
From the Life of Things: Gitanes. 1971
Mixed media
26 $\frac{3}{8}$ x 36 $\frac{1}{4}$ x 4"
Collection Gerben Hellinga, Amsterdam
- 18 Jeroen Henneman
A Quiet Afternoon in the Studio. 1972
Pencil and collage
25 $\frac{1}{4}$ x 19 $\frac{1}{4}$ "
Lent by the artist
- 19 Jeroen Henneman
Where All Is Peace. 1972
Pencil
25 $\frac{1}{4}$ x 19 $\frac{1}{4}$ "
Lent by the artist
- 20 Jeroen Henneman
The Nature of Things. 1972 (illustrated)
Pencil and collage
25 $\frac{1}{4}$ x 19 $\frac{1}{4}$ "
Lent by the artist
- 21 Reinier Lucassen
Still Life with Sunflowers. 1969
Acrylic on canvas
67 x 79"
Collection Stedelijk Museum, Amsterdam
- 22 Reinier Lucassen
Further Penetration into the Seventh Circle. 1969
Acrylic on canvas
79 x 63"
Collection Stedelijk Museum, Amsterdam
- 23 Reinier Lucassen
Portrait of Married Couple D. 1971
Acrylic on canvas
51 $\frac{1}{4}$ x 63"
Lent by the artist
- 24 Reinier Lucassen
Portrait of E. 1971
Acrylic on canvas
63 x 43 $\frac{3}{8}$ "
Collection P. Vergracht, Oudenaarde, Belgium
- 25 Reinier Lucassen
Still Life with Hot Dog. 1971
Acrylic on canvas
63 x 43 $\frac{3}{8}$ "
Collection H. Vermeersch, Waregem, Belgium
- 26 Reinier Lucassen
Self-portrait with Canary. 1972
Acrylic on canvas
63 x 43 $\frac{3}{8}$ "
Lent by the artist
- 27 Reinier Lucassen
Still Life with Morandi. 1972 (illustrated)
Acrylic on canvas
55 x 47"
Collection Georges van der Espt, London
- 28 Jan Roeland
Closed Lighter. 1969
Oil on canvas
51 $\frac{1}{4}$ x 51 $\frac{1}{4}$ "
Lent by the artist
- 29 Jan Roeland
Therefore. 1971 (illustrated)
Oil on canvas
55 x 79"
Lent by the artist
- 30 Jan Roeland
Yellow Positive. 1971
Oil on canvas
51 $\frac{1}{4}$ x 59 $\frac{1}{8}$ "
Collection E. van Zoeren, Haarlemmerliede,
The Netherlands
- 31 Jan Roeland
Horizontal. 1972
Oil on canvas
67 x 55"
Lent by the artist
- 32 Jan Roeland
Transverse. 1972
Oil on canvas
55 x 39 $\frac{3}{8}$ "
Lent by the artist

- 33 Jan Roeland
Narrow. 1972
Oil on canvas
67 x 51¼"
Lent by the artist
- 34 Jan Roeland
Wide. 1972
Oil on canvas
59⅞ x 51¼"
Lent by the artist
- 35 J. J. Schoonhoven
Active Square. 1967
Industrial paint, paper and paperboard on wood
41¾ x 39¾"
State Collection, Amsterdam
- 36 J. J. Schoonhoven
Square Relief. 1967
Industrial paint, paper and paperboard on wood
41 x 41"
Collection Stedelijk Museum, Amsterdam
- 37 J. J. Schoonhoven
Square and Diagonal Relief. 1968
Papier-mâché
40⅞ x 40⅞"
Collection Peter Stuyvesant Foundation, Amsterdam
- 38 J. J. Schoonhoven
Square Relief. 1968
Industrial paint, paper and paperboard on wood
41 x 41"
Collection Stedelijk Museum, Amsterdam
- 39 J. J. Schoonhoven
MV 4. 1968
Ink
15¾ x 7⅞"
Collection Stedelijk Museum, Amsterdam
- 40 J. J. Schoonhoven
MV 16. 1968
Ink
15¾ x 7⅞"
Collection Stedelijk Museum, Amsterdam
- 41 J. J. Schoonhoven
R 69-34. 1969 (illustrated)
Industrial paint, paper and paperboard on wood
41 x 41"
Collection Stedelijk Museum, Amsterdam
- 42 J. J. Schoonhoven
T 71, 9. 1971
Ink
15¾ x 9⅞"
Collection Orez Mobiel, The Hague, The Netherlands
- 43 J. J. Schoonhoven
T 71, 39. 1971
Ink
15¾ x 9⅞"
Collection Orez Mobiel, The Hague, The Netherlands
- 44 J. J. Schoonhoven
T 71, 40. 1971
Ink
15¾ x 9⅞"
Collection Orez Mobiel, The Hague, The Netherlands
- 45 J. J. Schoonhoven
T 71, 41. 1971
Ink
15¾ x 9⅞"
Collection Orez Mobiel, The Hague, The Netherlands
- 46 J. J. Schoonhoven
R 72-23. 1972
Industrial paint, paper and paperboard on wood
65⅞ x 65⅞"
Collection Orez Mobiel, The Hague, The Netherlands
- 47a Carel Visser
Envelope III. 1971-72
Steel
47¼ x 59⅞"
- b Carel Visser
Envelope IV. 1971-72
Steel
47¼ x 59⅞"
Lent by the artist

48 Carel Visser
Folded Tower. 1972 (illustrated)
Steel
29½ x 39⅜ x 39⅜"
Lent by the artist

49a Carel Visser
Fold I. 1972
Steel
4¾ x 79 x 41⅜"

b Carel Visser
Fold II. 1972
Steel
4¾ x 81¾ x 39⅜"
Lent by the artist

50a Carel Visser
Folds I. 1972
Steel
4¾ x 79¾ x 39⅜"

b Carel Visser
Folds II. 1972
Steel
4¾ x 79 x 39⅜"
Lent by the artist

51a Carel Visser
Once Folded. 1972
Steel
59⅞ x 59⅞"

b Carel Visser
Twice Folded. 1972
Steel
59⅞ x 59⅞"

c Carel Visser
Three Times Folded. 1972
Steel
59⅞ x 59⅞"

d Carel Visser
Four Times Folded. 1972
Steel
59⅞ x 59⅞"

Collection Stedelijk Museum, Amsterdam

52a Carel Visser
Sheet-Steps. 1972
Steel
59⅞ x 59⅞"

b Carel Visser
Sheet-Steps. 1972
Steel
59⅞ x 59⅞"
Lent by the artist

- Paris
- 53 Christian Boltanski
Photograph Album of the Family D. 1939-1964. 1970
 Photographs with metal frames
 150 units; each 9 x 15"
 Courtesy Sonnabend Gallery, Paris/New York
- 54a Christian Boltanski
Show-case of References. 1969-72
 Mixed media
 10 units of indeterminate dimensions
- b Christian Boltanski
Four Attempts at Reorganization. 1970
 Tin and modeling clay
 4 units; each 4¾ x 23½ x 15¾"
 Courtesy Sonnabend Gallery, Paris/New York
- 55 Joël Kermarrec
Untitled. 1970
 Acrylic on canvas and wood
 63 x 63"
 Private Collection, Paris
- 56 Joël Kermarrec
Drawing. 1970
 Gouache, pencil and collage
 26¾ x 19¾"
 Lent by the artist
- 57 Joël Kermarrec
Untitled. 1971
 Acrylic on canvas and wood
 57½ x 44⅞"
 Collection Lucien Durand, Paris
- 58 Joël Kermarrec
Black Background. 1971
 Acrylic on canvas
 57½ x 44⅞"
 Lent by the artist
- 59 Joël Kermarrec
Black Background. 1971
 Acrylic on canvas
 57½ x 44⅞"
 Lent by the artist
- 60 Joël Kermarrec
Drawing. 1971
 Gouache, pencil and collage
 26¾ x 19¾"
 Lent by the artist
- 61 Joël Kermarrec
Drawing. 1971
 Gouache, pencil and collage
 26¾ x 19¾"
 Lent by the artist
- 62 Joël Kermarrec
Drawing. 1971
 Gouache, pencil and collage
 26¾ x 19¾"
 Lent by the artist
- 63 Joël Kermarrec
Beige Background with Object. 1972
 Acrylic on canvas and wood
 59⅞ x 59⅞"
 Lent by the artist
- 64 Jean Le Gac
April 1968—September 1971.
 Notebooks, photographs, papers
 26 notebooks; each 13¾ x 15¾"
 6 photographs; each 15¾ x 19¾"
 6 sheets; each 8¼ x 10⅝"
 Lent by the artist
- 65 Jean Le Gac
The Recital (Excerpts from Diaries 1969-1971).
 Photographic prints
 78¾ x 78¾"
 Lent by the artist
- 66 Jean-Pierre Raynaud
Traffic Sign: Do Not Pass. 1972
 Serigraph on plastic panel
 31½ x 105½"
 Lent by the artist
- 67 Jean-Pierre Raynaud
Traffic Sign: Height Limit 3 m 50. 1972
 Serigraph on plastic panel
 31½ x 105½"
 Lent by the artist

- 68 Jean-Pierre Raynaud
Hayon Automobile, Rear. 1972 (illustrated)
Sheet iron on plastic panel
4 units; total 61½ x 225⅞"
Lent by the artist
- 69 Jean-Pierre Raynaud
Automobile Engine. 1972
Painted car engines
4 units; each 25⅝ x 81"
Collection Philippe Durand-Ruel, Rueil, France
- 70 Jean-Michel Sanejouand
Sketch for the Organization of a Wooded Space. 1967
Plastified paper on board
43¼ x 29½"
Collection Centre National d'Art Contemporain, Paris
- 71 Jean-Michel Sanejouand
Organization of Space No. 1. 1968
Plastified paper on board
50 x 27⅝"
Collection Centre National d'Art Contemporain, Paris
- 72 Jean-Michel Sanejouand
Organization of Space No. 2. 1968
Plastified paper on board
23⅝ x 39¾"
Collection Centre National d'Art Contemporain, Paris
- 73 Jean-Michel Sanejouand
Organization of Space of the Musée Galiéra. 1968
Plastified paper on board
37¾ x 37¼"
Collection Centre National d'Art Contemporain, Paris
- 74 Jean-Michel Sanejouand
Organization of Space of the Ducal Court of the Castello Sforzesco, Milan. 1969
Plastified paper on board
45¼ x 29½"
Collection Centre National d'Art Contemporain, Paris
- 75 Jean-Michel Sanejouand
"Parc de Piestany." 1969
Plastified paper on board
19¾ x 47¼"
Courtesy Galerie Mathias Fels, Paris
- 76 Jean-Michel Sanejouand
Organization of Space of a Snow-Covered Mountain Valley. September 1969.
September 1969
Plastified paper on board
38¼ x 38¼"
Courtesy Galerie Mathias Fels, Paris
- 77 Jean-Michel Sanejouand
Organization of Space. Arnhem. 1970
January 1970
Plastified paper on board
39⅝ x 28⅝"
Courtesy Galerie Mathias Fels, Paris
- 78 Jean-Michel Sanejouand
Organization of Space of a Winter Sports Resort.
February 1970
Plastified paper on board
45¾ x 39⅝"
Courtesy Galerie Mathias Fels, Paris
- 79 Jean-Michel Sanejouand
Organization of Spaces of the Centro de Arte y Comunicacion, Buenos Aires. 1970
Plastified paper on board
26⅝ x 38¼"
Courtesy Galerie Mathias Fels, Paris
- 80 Gérard Titus-Carmel
"Cryptiques"—Drawing I. 1972
Pencil
29½ x 43⅝"
Lent by the artist
- 81 Gérard Titus-Carmel
"Cryptiques"—Drawing II. 1972
Pencil
29½ x 43⅝"
Lent by the artist
- 82 Gérard Titus-Carmel
"Cryptiques"—Drawing III. 1972
Pencil
29½ x 43⅝"
Lent by the artist

- 83 Gérard Titus-Carmel
"Cryptiques"—Drawing IV. 1972
Pencil
29½ x 43⅜"
Lent by the artist
- 84 Gérard Titus-Carmel
Use of the Necessary—Drawing I. 1972
Pencil
29⅜ x 41¼"
Lent by the artist
- 85 Gérard Titus-Carmel
Use of the Necessary—Drawing II. 1972
Pencil
29⅜ x 41¼"
Lent by the artist
- 86 Gérard Titus-Carmel
Use of the Necessary—Drawing III. 1972
Pencil
29⅜ x 41¼"
Lent by the artist
- 87 Gérard Titus-Carmel
Use of the Necessary—Drawing IV. 1972
Pencil
29⅜ x 41¼"
Lent by the artist
- 88 Gérard Titus-Carmel
Use of the Necessary—Drawing V. 1972
Pencil
28⅜ x 41¼"
Lent by the artist
- 89 Ben Vautier
"Spirale." 1959
Oil on wood
12⅝ x 14½"
Collection Daniel Templon, Paris
- 90 Ben Vautier
"L'ongle." 1959
Oil on wood
11¾ x 12⅝"
Collection Daniel Templon, Paris
- 91 Ben Vautier
"Dieu." 1961
Oil on wood
16⅞ x 23¼"
Collection Daniel Templon, Paris
- 92 Ben Vautier
Gesture: "Ecrire sur un mur." 1960-72
Oil on wood
28¾ x 28¾"
Collection Daniel Templon, Paris
- 93 Ben Vautier
Gesture: "Regarder le ciel." 1963-72
Oil on wood
28¾ x 28¾"
Collection Daniel Templon, Paris
- 94 Ben Vautier
Gesture: "Traverser le port de Nice à la nage." July 1963-72
Oil on wood
28¾ x 28¾"
Collection Daniel Templon, Paris
- 95 Ben Vautier
Ben. 1965
Oil on canvas
18⅞ x 21⅝"
Collection Daniel Templon, Paris
- 96 Ben Vautier
"toile." 1965
Oil on canvas
11¾ x 15¾"
Collection Daniel Templon, Paris
- 97 Ben Vautier
"Regarder ailleurs." 1965
Oil on canvas
15 x 21⅝"
Collection Daniel Templon, Paris
- 98 Ben Vautier
"toile de 45 m." 1966
Oil on canvas
15 x 17¾"
Collection Daniel Templon, Paris

- 99 Claude Viallat
"Répétition de formes"-jaune or sur blanc. 1971
 Dye on canvas
 118 $\frac{1}{8}$ x 275 $\frac{5}{8}$ "
 Courtesy Galerie Jean Fournier, Paris
- 100 Claude Viallat
"Dépéridition"-triptych gris sur toile blanche. 1971
 Dye on canvas
 3 units; each 60 $\frac{5}{8}$ x 106 $\frac{7}{8}$ "
 Courtesy Galerie Jean Fournier, Paris
- 101 Claude Viallat
Polychromed Quadriptych. 1971
 Stained canvas
 4 units; each 106 $\frac{1}{8}$ x 42 $\frac{1}{8}$ "
 Courtesy Galerie Jean Fournier, Paris
- 102 Claude Viallat
Polychromed Ropes. 1971-72
 Dyed ropes of indeterminate dimensions
 Courtesy Galerie Jean Fournier, Paris
- 103 Claude Viallat
"Détérioration." 1972
 Dyed canvas, deteriorated by exposure to rain
 110 $\frac{1}{4}$ x 78 $\frac{3}{4}$ "
 Courtesy Galerie Jean Fournier, Paris
- 104 Claude Viallat
"Noeud du singe." 1972
 Ropes of indeterminate dimensions
 Courtesy Galerie Jean Fournier, Paris
- 105 Claude Viallat
"Solorisation." 1972
 Canvas discolored by the sun
 110 $\frac{1}{4}$ x 78 $\frac{3}{4}$ "
 Courtesy Galerie Jean Fournier, Paris
- 106 Claude Viallat
Double Strings-Brown Rope, White Edge/White Rope, Brown Edge. 1972
 Rope
 2 units; each 100 $\frac{1}{4}$ x 102 $\frac{1}{8}$ "
 Courtesy Galerie Jean Fournier, Paris
- Düsseldorf
- 107 Bernd and Hilla Becher
Typology of Technical Constructions. 1965-72
 Photographs
 7 panels; each 59 x 39 $\frac{1}{2}$ "
 Lent by the artists
- 108 Joseph Beuys
Gundfana of the West—Genghis Khan's Flag.
 1961 (illustrated)
 Wood, lead and cloth
 Fir trunk: 117" high
 Flag pole: 75 $\frac{1}{2}$ " high, cloth: 56 $\frac{7}{8}$ x 40 $\frac{1}{2}$ "
 Sammlung Lauffs im Kaiser Wilhelm Museum,
 Krefeld, Germany
- 109 Joseph Beuys
Organization for Direct Democracy Through Releerenda.
 1971
 Paper, polyethylene and plastic
 1 edition of 10,000
 Art Intermedia Editions
 Lent by the artist
- 110 Marcel Broodthaers
"My Collection" (to Daniel Buren). 1971 (illustrated)
 Collage
 39 $\frac{1}{2}$ x 51 $\frac{1}{4}$ "
 Courtesy Wide White Space Gallery, Antwerp
- 111 Marcel Broodthaers
"Un coup de dés jamais n'abolira le hasard."
 Book
 Lent by Jürgen Harten, Düsseldorf
- 112 Gotthard Graubner
black zone. 1960
 Oil on canvas
 38 $\frac{1}{4}$ x 31 $\frac{7}{8}$ "
 Lent by the artist
- 113 Gotthard Graubner
viola. 1961
 Mixed media
 33 $\frac{7}{8}$ x 30"
 Lent by the artist

- 114 Gotthard Graubner
yellow gold. 1961
Mixed media
39 $\frac{3}{8}$ x 35 $\frac{3}{8}$ "
Lent by the artist
- 115 Gotthard Graubner
Pillow Painting "swollen." 1971
Oil on canvas, styrofoam and perlon
80 $\frac{3}{4}$ x 82 $\frac{3}{4}$ x 9 $\frac{7}{8}$ "
Lent by the artist
- 116 Gotthard Graubner
Pillow Painting "sagging white." 1972
Oil on canvas, styrofoam and perlon
54 $\frac{3}{8}$ x 118 $\frac{1}{8}$ x 7 $\frac{7}{8}$ "
Lent by the artist
- 117 Gotthard Graubner
Pillow Painting "sagging black." 1972
Oil on canvas, styrofoam and perlon
53 $\frac{1}{8}$ x 118 $\frac{1}{8}$ x 7 $\frac{7}{8}$ "
Lent by the artist
- 118 Konrad Klapheck
Glanz und Elend der Relormen (Splendor and Misery of Reformers). 1971-72 (illustrated)
Oil on canvas
101 $\frac{1}{4}$ x 132 $\frac{3}{4}$ "
Lent by the artist
- 119 Sigmar Polke
Drawing of the Potato House. 1963-72
Watercolor, wood and potatoes
137 $\frac{3}{4}$ x 82 $\frac{3}{4}$ x 82 $\frac{3}{4}$ "
Courtesy Galerie René Block, Berlin
- 120 Sigmar Polke
Potato House. 1969
Wood and potatoes
90 $\frac{1}{2}$ x 82 $\frac{3}{4}$ x 82 $\frac{3}{4}$ "
Courtesy Galerie René Block, Berlin
- 121 Sigmar Polke
Machine in which One Potato Revolves Around Another. 1969
Wood
19 $\frac{3}{4}$ x 11 $\frac{3}{4}$ "
Courtesy Staeck, Edition Tangente, Heidelberg
- 122 Klaus Rinke
Untitled. 1972
Plumbline, steel basin and water
basin: 8' diameter x 8" deep
Courtesy Reese Palley/New York, Inc.
- 123 Dieter Rot
Plane Crash. 1968
Collage with tempera
23 $\frac{1}{2}$ x 38 $\frac{1}{4}$ "
Courtesy Galerie Michael Werner, Cologne
- 124 Dieter Rot
Poetry III and IV, Luxus. 1968
Wood and mixed media
11 $\frac{3}{4}$ x 35"
Courtesy Galerie Michael Werner, Cologne
- 125 Dieter Rot
Stable. 1968
Plastic and chocolate
9 $\frac{1}{2}$ x 13 x 7 $\frac{7}{8}$ "
Courtesy Galerie Michael Werner, Cologne
- 126 Dieter Rot
Sausage Fountain. 1968
Wood, glass and sausage
15 $\frac{1}{4}$ x 7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ "
Courtesy Galerie Michael Werner, Cologne
- 127 Dieter Rot
Island. 1968
Glass and chocolate
15 $\frac{3}{4}$ x 21 $\frac{3}{4}$ x 3"
Courtesy Galerie Michael Werner, Cologne
- 128 Dieter Rot
Portrait of the Artist as "Vogelfutterbüste" (birdseeds). 1969
Paper, cardboard and chocolate
8 $\frac{3}{4}$ x 6 x 4 $\frac{3}{4}$ "
Courtesy Galerie Michael Werner, Cologne
- 129 Dieter Rot
Small Yellow Chocolate Table. 1969
Acrylic, glass, paper and chocolate
27 $\frac{1}{2}$ x 19 $\frac{3}{4}$ "
Courtesy Galerie Michael Werner, Cologne

- 130 Dieter Rot
Visit.
Glass, chocolate and metal
21¼ x 20⅞"
Courtesy Galerie Michael Werner, Cologne
- 131 Dieter Rot
"Huttuten." 1969
Drawing with stamps
33 x 25¼"
Courtesy Galerie Michael Werner, Cologne
- 132 Dieter Rot
Screwed Together. 1969
Drawing with stamps
33 x 25¼"
Courtesy Galerie Michael Werner, Cologne
- 133 Dieter Rot
Beans-Red Cabbage-Picture. 1969-71
Wood, glass and vegetables
46⅞ x 33 x 3⅞"
Courtesy Eat Art Galerie, Düsseldorf
- 134 Dieter Rot
Self-Portrait as Tower. 1971
Chocolate
30 parts; each 7⅞" high
Courtesy Eat Art Galerie, Düsseldorf
- 135 Dieter Rot
Two Spice Windows. 1971
Glass and spices
61¾ x 31¼ x 3¾"
Courtesy Eat Art Galerie, Düsseldorf
- 136 Dieter Rot
Cloud. 1972
Cheese-cover multiple, edition of 14
11⅞ x 14¾"
Courtesy Eat Art Galerie, Düsseldorf
- Books by Dieter Rot*
- 137 Dieter Rot
Collected Works and Essays. 1961-71
14 books
Published by edition hansjörg mayer, Stuttgart
Collection Städtische Kunsthalle, Düsseldorf
- 138 Dieter Rot
"quadratblatt." 1965
Portfolio
60 pages; each 9⅞ x 9⅞"
Published by steendrukkerijk de jong, Hilversum
Courtesy Buchhandlung Walther König, Cologne
- 138a Dieter Rot
"kölnner divisionen." 1965
Portfolio
150 pages; each ¾ x ⅞"
Published by verlag der spiegel, Cologne
Courtesy Buchhandlung Walther König, Cologne
- 138b Dieter Rot
"poetrie 1." 1966
Book and portfolio with texts and illustrations
Book: 9¼ x 5¾"
Portfolio: 11 x 6¼ x 1⅜"
Published by verlag d. rot, Cologne
Courtesy Buchhandlung Walther König, Cologne
- 138c Dieter Rot
"poetrie 1." 1967
Book with poems
10 x 5¾"
Published by edition hansjörg mayer, Stuttgart
Courtesy Buchhandlung Walther König, Cologne
- 138d Dieter Rot
"poetrie 2." 1967
Glue on printed pages, plexiglas
18 pages; each 9½ x 5¼ x 3"
Published by edition hansjörg mayer, Stuttgart
Courtesy Buchhandlung Walther König, Cologne
- 138e Dieter Rot
Stamp-Pad. 1968
Container with 12 rubberstamps and 2 stamp-pads
Published by verlag tam thek, produced by
K. Gerstner and D. Spoerri
Courtesy Buchhandlung Walther König, Cologne
- 139 Dieter Rot
"Poetrie 1." 1966
Book
Published by edition hansjörg mayer, Stuttgart
Collection Städtische Kunsthalle, Düsseldorf

- 139a Dieter Rot
"Poeterei ¾." 1967-68
 Book
 Published by edition hansjörg mayer, Stuttgart
 Collection Städtische Kunsthalle, Düsseldorf
- 140 Dieter Rot
Biographical Writings. 1967-71
 2 books entitled "essay 5" and "8 tagebuchseiten"
 and 1 pack of cards
 Published by edition hansjörg mayer, Stuttgart
 Courtesy edition hansjörg mayer, Stuttgart
- 141 Dieter Rot
"Scheisse." 1968
 Book
 Published by Rainer Verlag, Berlin
 Collection Städtische Kunsthalle, Düsseldorf
- 142 Dieter Rot
"Die Blaue Flut." 1967
 Book
 Published by edition hansjörg mayer, Stuttgart
 Collection Städtische Kunsthalle, Düsseldorf
- 142a Dieter Rot
"80 Wolken." 1967
 Book
 Published by edition hansjörg mayer, Stuttgart
 Collection Städtische Kunsthalle, Düsseldorf
- 142b Dieter Rot
"Mundunculum." 1967
 Book
 Published by Verlag Dumont Schauberg, Cologne
 Collection Städtische Kunsthalle, Düsseldorf
- 142c Dieter Rot
"Noch mehr Scheisse." 1968
 Book
 Published by edition hansjörg mayer, Stuttgart
 Collection Städtische Kunsthalle, Düsseldorf
- 142d Dieter Rot
"246 Little Clouds." 1968
 Book
 Published by something else press, New York
 Collection Städtische Kunsthalle, Düsseldorf
- 143 André Thomkins
"Schattenbrechung." 1965-68 (illustrated)
 Gouache, pencil, paper and rubber band
 6 $\frac{7}{8}$ x 8 $\frac{1}{2}$ "
 Lent by the artist
- 144 André Thomkins
Callot Paraphrase. 1970
 Pencil
 9 $\frac{7}{8}$ x 8 $\frac{5}{8}$ "
 Lent by the artist
- 145 André Thomkins
*Dreamed by George Brecht September 1966: The Road
 Becomes a Gasoline Tanker.* 1970
 Gouache, pencil, board and paper
 6 $\frac{7}{8}$ x 15 $\frac{5}{8}$ "
 Collection Mrs. Hete Hünermann, Düsseldorf
- 146 André Thomkins
"Semelle pour tuite à femelle pour suite." 1970
 Felt, gouache, board and paper
 11 $\frac{1}{2}$ x 7 $\frac{7}{8}$ "
 Lent by the artist
- 147 André Thomkins
Untitled. 1970
 Gouache, pencil, board and paper
 5 $\frac{3}{4}$ x 12 $\frac{3}{4}$ "
 Private Collection, Meerbusch, Germany
- 148 André Thomkins
Untitled. 1970
 Gouache, pencil, board and paper
 6 $\frac{1}{4}$ x 8 $\frac{3}{4}$ "
 Lent by Mr. and Mrs. Peter Nöcker, Buderich, Germany
- 149 André Thomkins
"Drückeberger am Drucker." 1971
 Gouache, pencil, wood, board and paper
 12 x 31 $\frac{1}{4}$ "
 Lent by the artist
- 150 André Thomkins
Untitled. 1972
 Gouache, pencil, board, plastic and paper
 12 $\frac{1}{2}$ x 10 $\frac{5}{8}$ "
 Courtesy Galerie Dorothea Leonhart, Munich

- 151 André Thomkins
Untitled. 1972
Gouache, pencil, board and paper
16 x 23½"
Courtesy Galerie Dorothea Leonhart, Munich
- 152 André Thomkins
Untitled. 1972
Gouache, pencil, board and paper
8⅝ x 10½"
Courtesy Galerie Dorothea Leonhart, Munich
- 153 André Thomkins
"envol des marionettes." 1972
Gouache, pencil, board and paper
11¼ x 13"
Lent by the artist
- 154 Günther Uecker
Spiral of Sand. 1970 (illustrated)
Sand, wood, string and wire
157½ x 157½"
Lent by the artist
- 155 Günther Uecker
Frame. 1970
Wood and nails
78¾ x 39½ x 15¾"
Lent by the artist
- 156 Günther Uecker
Room Waves. 1970
Wood, canvas and steel
63 x 102⅜ x 7⅞"
Lent by the artist
- 157 Günther Uecker
White Field. 1972
Wood, canvas and nails
63 x 63 x 7⅞"
Collection German Federal Republic, Ministry of the Interior, Bonn
- 158 Günther Uecker
Streams. 1972
Wood, canvas and nails
63 x 63 x 7⅞"
Collection Dr. Helmut von Achten, Unna, Germany

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AMSTERDAM PARIS DÜSSELDORF



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Cultural Affairs, Recreation and Social Welfare

Of course, six artists cannot be said to "represent" a country where—as usual—people are working in a chaotic variety of idioms on various levels of artistic intelligence in such numbers that one may wonder in alarm whether all this art is really necessary. The cross-section through generations and major directions they stand for is far from complete. For one thing, it is limited to paintings, reliefs, sculptures and assemblages more or less complete in themselves, and excludes works involving structures more complex physically and conceptually. The absence of the latter—due to circumstances and not originally intended—may all the more induce one to view the exhibition as a show of six individual artists, dismissing as irrelevant the fact that they happen to be from the same country.

In addition, it is debatable whether there is, or should be, such a thing as "Dutch art." An American critic recently referred to Carel Visser's new work as "derivative of LeWitt." This remark makes me wonder about her understanding of LeWitt, but it typifies the kind of attitude art from more or less off-stage regions is bound to encounter when shown abroad. Such art tends to be viewed with the drowsy condescension of people who, after a good meal, are prepared to admit that a more primitive cuisine may also have its specialties. Condescension becomes polite disbelief when the native critic takes off his jacket to advertise the particular flavor of his home-fry with the aid of the tribal belly-dance.

So why bother to try and explain why the present selection could not possibly have included an artist from Ghent or Düsseldorf? In the case of this particular country, however, things are a bit more complicated, because one of its local stews has found its way to the international dinner tables, forestalling the more hilarious cannibal jokes. I am referring, of course, to the work of probably the only artist who ever drew a sign of emotion from that sober collection of dates and signatures, the *Künstler-Lexikon* of Thieme-Becker. In the section on Piet Mondrian, the lexicographer sourly remarks: "Is highly fashionable in the USA today." When Dutch art is mentioned, up pops P.M.; as everyone knows, the country has been cut up into rectangular parcels to resemble his paintings. So, when a Dutch artist's work does not happen to be derivative of LeWitt, it must be derivative of Mondrian. You may relax again—have a perfunctory of it after the main course, while enjoying coffee and serious conversation.

Well, if it comes to that: very little flinging about of emotionally colored matter is being done in the studios of the Rhine-and-Meuse delta today (as it was at the time of the

Cold War)—but then, strong language is passing out of favor even in regions which cannot boast an apostle of serenity as ours can. Geometrical shapes are a universal property, and reasons to use them are not necessarily derived from the Blessed Pieter. They lack almost all specific information, and by virtue of this may come to represent every other shape in the processes of serialization and regular growth, division and other transformations to which they lend themselves so readily. Since their inception in the twenties and thirties, attention has clearly shifted to center around these processes, at the expense of the search for balance which dominated much of the earlier geometrical abstraction, particularly Mondrian's. Equilibrium is a condition obtaining within the bounds of a set framework; serialization is a means by which—in principle at least—to transcend such frameworks by extrapolation, and to proceed, for instance, from single objects to the environment. Like the shapes themselves, the transformations to which they are subjected may become universal substitutes for the infinitely more complex transformations going on in the world itself. They refer to the perpetually varying arrangement of matter in nature as well as to our ways of grasping reality by ordering information in the mind.

There is also a shift in the attitude towards the material properties of forms. In theory at least, a projected slide of a Mondrian painting comes closer to the image the artist wanted to create than the painting itself. Constructivism advocated a "culture of materials," but in actual practice tension and the circumscribing of space proved more important than the materials as such, whose build was reduced as much as possible. With Dekkers, on the contrary, even a perfectly flat surface becomes a tangible object in space; so much so, indeed, that an incised line visibly appears to eat its way into it. Like Schoonhoven's, his reliefs are material things, not intangible patterns of light, even though their whiteness lends them a radiance that may cause their structure to appear different from what it actually is. As for Visser, even his early sculptures, though involving rectangular elements, slender supports and open spaces, are far removed from the "spatial drawings" of the constructivists. They are made of iron (which he combines with leather in his recent work). The contrast between the dull, heavy metal and the non-committal geometry and symmetry of its spatial arrangement creates a very peculiar tension, related to the kind of seeming incongruities we have since become familiar with through the work of Caro and Paolozzi. Some of Visser's most remarkable constructions of this kind date from the middle fifties. So much for the derivatives of LeWitt.

Silence is only slightly disturbed by the work of these artists, and the same can be said of Jan Roeland's paintings. They are filled with a kind of twilight: literally because of their subdued tones, and also because one can never be sure that the "meaningless" shape one sees is not, after all, part of some familiar object, or that the familiar object will not, on closer inspection, turn into an alien thing. Ambiguities of this kind abound in many of those kinds of present-day painting which utilize the illusive properties of pictorial space. They can be found in the work of Lucassen and other Dutch figurative painters of today.

The "Renaissance of figurative art" in Europe in the early sixties was not a simple return to the portrayal of reality after abstract art, muttering in its paint-stained beard, had exhausted its supply of power. For one thing, it was the illusory barrier between abstract and figurative art which disappeared, not abstraction itself, which continued to develop and to influence the other field. On the other hand, English and American Pop Art had focused attention, not so much on contemporary reality as on a class of imagery which hitherto had usually been considered incompatible with the fine arts. Instead of pretending to a straightforward transmission of information concerning visible reality, painters began to reflect again on the old trade secret that such transmission depends on the way information is coded. Pop Art might seem to promise a closer approach to reality because its channels are not yet clotted with conventions—artistic conventions, that is—, but the increasing abundance of quotations from the history of painting itself indicates to what extent the image is the primary object of research rather than the reality behind it. Lucassen recently exhibited a selection from his work of the past decade under the title "On the art of painting." His sources were seen to include Magritte and Mondrian as well as amateur painting, Japanese art, Pooh books and the comics. Even without specific quotations or pastiches, he usually juxtaposes various codes in his paintings. Ultimately, such art is concerned with the relationship of image-making and reality, and images are being resurrected from the past in order to investigate the future of the image. A painter must have very good reasons indeed, if he insists on adding his own inventions to the flood of visual material which already shapes and confuses our knowledge and experience of reality to such a large extent.

Henneman, who explores the ambiguities of pictorial space and scale in his drawings, works in three dimensions when dealing with the passage of time and the power of

objects to evoke actions of man in his absence. Time sequences are shown dissolved into separate situations, each frozen in three-dimensional form to last beyond the split second during which it occurred. The objects are real everyday objects, often set in a fragment of what one imagines to be their original environment. The new and indifferent context in which they are shown is pervaded by the "ghost" of their original setting or the action in which they were involved. Sound and motion may be employed to aid in the reconstruction. One of Henneman's projects was a radio broadcast of breakfast sounds. Listeners were to lay a table according to instructions sent beforehand and to put it in front of their radio. During the broadcast, invisible people would have breakfast at the table without moving the things on it.

"Breakfast" would not, I think, have appealed to Mondrian (perhaps one would have to go back as far as Jan Steen for support). Nor can its eventual rejection by the broadcasting company which had feigned an interest in it be considered as "typically Dutch" as one may be sometimes tempted to do. Much of what has happened in Holland could have happened elsewhere, and much of what could not is not very interesting. Museums and galleries keep the country reasonably well informed, and the Dutch avant-garde was often intimately connected with international movements like Cobra, Fluxus and Zero. Schoonhoven is a case in point within the scope of the present exhibition; Dibbets and Van Elk (alluded to in the first paragraph of this introduction) provide examples outside it: they were allied with the Arte Povera group in Italy before they became known in Holland. Which may remind one that Mondrian did his most important paintings in Paris and New York, and that a German museum was the first to buy them. Though even this is no longer as characteristic of the country as it used to be.

COR BLOK

AD DEKKERS

Born Nieuwpoort, The Netherlands, 1938

Education

Academie voor Beeldende Kunsten en
Technische Wetenschappen, Rotterdam,
1954- 1958

Exhibitions

One Man

- 1964 Rotterdamse Kunststichting, de Lijmbaan,
Rotterdam
- 1966 Galerie Swart, Amsterdam
- 1968 Stedelijk Museum, Amsterdam, *Nederlandse
Inzending Biennale São Paulo 1967*
- 1970 Van Abbemuseum, Eindhoven,
3 Tentoonstellingen samen met eigen Collective
- 1971 Galerie M, Bochum, The Netherlands
- 1972 Haags Gemeentemuseum, The Hague

Group

- 1964 Stedelijk Museum, Amsterdam, *Stichting Liga
Nieuwe Beelden*
- 1965 Paris, *IV Biennale de Paris*
- 1966 Kunsthalle, Bern, *Weiss auf Weiss*
- 1967 Montreal, *Expo 67, Dutch Contemporary Art*
São Paulo, *IX Bienal de São Paulo*
- 1968 Openluchtmuseum voor Beeldhouwkunst,
Antwerp, *Kleur-Object*
- Kunsthalle, Bern, *Junge Kunst aus Holland*
Städtische Kunsthalle, Düsseldorf, *Prospect 68*
Kassel, *Documenta IV*
- 1968 Louvre, Musées des Arts Décoratifs, Paris,
-69 *European Painters Today*. Traveled to The
Jewish Museum, New York; Museum of
Contemporary Art, Chicago; The High Museum
of Art, Atlanta; Dayton Art Institute.

- 1969 Midland Group Gallery, Nottingham,
10 Dutch Artists
- Centraal Museum, Utrecht, The Netherlands,
Nederlandse Beeldhouwkunst '64/'69
- 1970 Kunstverein, Cologne, *Sammlung Etzold im
Besitz des Städtischen Museums,
München-Gladbach*
- 1971 Arnhem, The Netherlands, *Sonsbeek 71*
K. Linville, "Sonsbeek: Speculation,
Impressions," *Artforum*, vol. X, no. 2,
October 1971, pp. 54-61
- Openluchtmuseum voor Beeldhouwkunst,
Middelheim, Antwerp, Belgium, *II Biennale*
- Palais des Beaux-Arts, Brussels, *Stedelijk
'60/'70, Europalia*
- 1972 Galerie Nouvelles Images, The Hague,
The Netherlands

Three Parallel Widths. 1970

Wood

47¼ x 47¼ x 1½"

Lent by the artist



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Books

Udo Kultermann, *Neue Dimensionen der Plastik*, Wasmuth Verlag, Tübingen, 1967, pp. 123-127

R. H. Fuchs, *Neue Konkrete Kunst*, Bochum, 1971, pp. 24-27

Periodicals

Udo Kultermann, "Die Sprache des Schweigens, über das Symbolmilieu der Farbe Weiss," *Quadrum*, 20, 1966, pp. 7-30

Dore Ashton, "IX Biennale de São Paulo, Notes from an Innocent Abroad," *Arts Magazine*, vol. 42, no. 2, November 1967, pp. 27-29

Enno Develing, "Modern Dutch Art," *Art and Artists*, vol. 4, no. 7, October 1969, pp. 22-25

Carel Blotkamp, "Dutch Commentary: Drawings in Holland," *Studio International*, vol. 180, no. 928, December 1970, pp. 249-251

The Nature of Things. 1972
Drawing and collage
25¼ x 19¼"
Lent by the artist



JEROEN HENNEMAN

Born Haarlem, The Netherlands, 1942

Education

Kunstnijverheidsschool, Amsterdam, 1961-1962

Rijksnormaalschool, Amsterdam, 1963

Exhibitions

One Man

1966 Galerie Bernard, Solothurn, The Netherlands

1968 Galerie 20, Amsterdam

1969 Galerie Markt 71, Enschede, The Netherlands,
Objecten

1970 Stedelijk Museum, Amsterdam, *Tekeningen*
Galerie Reckermann, Cologne

1971 Galerie Delta, Rotterdam

1972 Het Zeister Slot, Zeist, The Netherlands

Group

1966 New Smith Gallery, Brussels, *An 9'*

1967 Stedelijk Museum, Amsterdam, *Signalement 67*
Plan Internationaal, Doorweth, The Netherlands,
Beelden en Bouwen

1968 Kunsthalle, Bern, *Junge Kunst aus Holland*
Palais des Beaux-Arts, Brussels, *Multiples*

1969 Stedelijk Museum, Amsterdam, *Atelier 6*
Kunsthalle, Bern, *Pläne und Projekte als Kunst*
Centraal Museum, Utrecht, The Netherlands,
Nederlandse Beeldhouwkunst '64/'69

1970 De Hallen, Haarlem, The Netherlands, *Kinetische
Objektenshow*. Traveled to Stedelijk Museum,
Schiedam; Groninger Museum, Groningen;
Rijksmuseum Twente, Enschede,
The Netherlands

1971 Palais des Beaux-Arts, Brussels, *Stedelijk
'60/'70 Europalia*
Ateneum, Helsinki, *Expo Stedelijk*

1972 Galerie Seriaal, Amsterdam, *Internationale
Kunstmesse, Art 3, '72, Basel*

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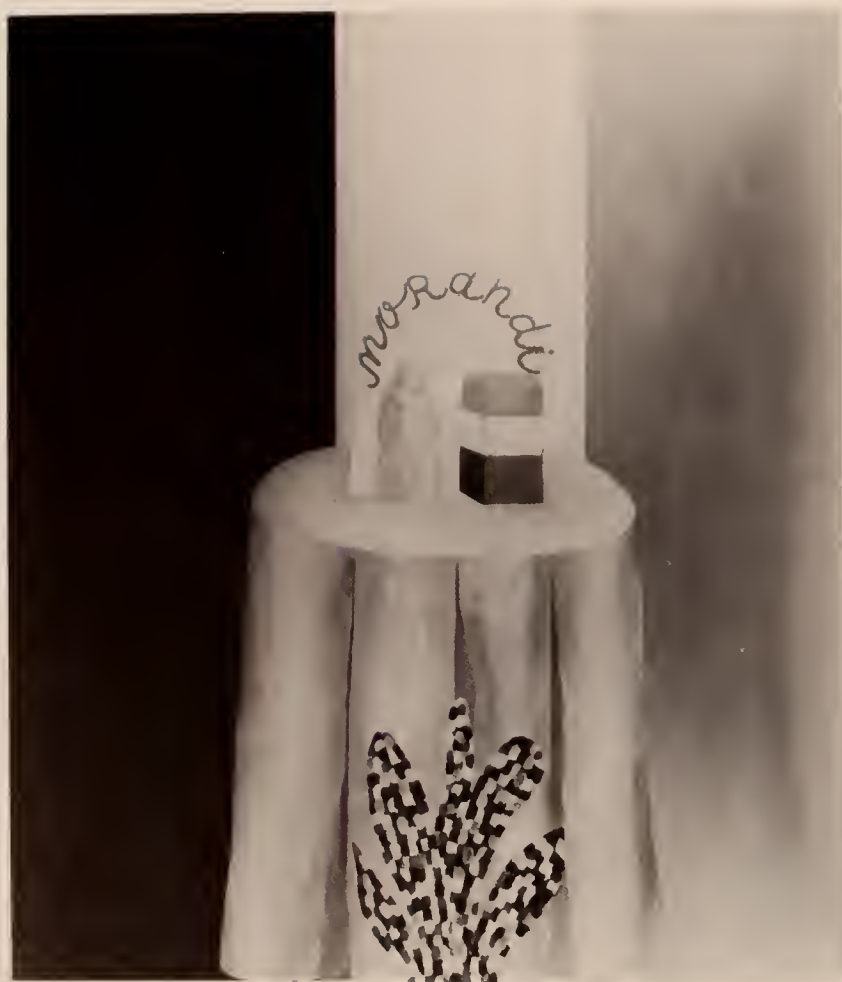
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Periodicals

Titus Cruis, "Multiples in Holland," *Art and
Artists*, vol. 4, no. 3, June 1969, pp. 44-45

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Jeroen Henneman," *Opus International*, no. 34,
April 1972, pp. 18-21

Still Life with Morandi, 1972
Acrylic on canvas
55 x 47¼"
Lent by the artist



REINIER LUCASSEN

Born Amsterdam, The Netherlands, 1939

Education

Rijksnormaalschool voor Tekenleraren,
Amsterdam

Rijksakademie voor Beeldende Kunsten,
Amsterdam

Exhibitions

One Man

1963 Galerie 845, Amsterdam

1964 Galerie Espace, Amsterdam

1966 Galerie Kaleidoskoop, Gent, Belgium

1969 Galerie Espace, Amsterdam, *Lucassen ;
Hommage aan het Einde van de Schilderkunst*

1970 Dordrechts Museum, Dordrecht, The
Netherlands, *Gezelligheid kent geen Tijd*

1971 Stedelijk Museum de Lakenhal, Leiden,
The Netherlands

Group

1965 Stedelijk Museum, Amsterdam, *Atelier 1
Paris, IV Biennale de Paris*

1967 Expo 67, Montreal, *Dutch Contemporary Art*

1968 Kunsthalle, Bern, *Junge Kunst aus Holland*
Musée d'Art Moderne de la Ville de Paris,
I Biennale Internationale de l'Estampe

1969 Galerie 20, Arnhem, The Netherlands,
Nieuw Figuratief II

Palais des Papes, Avignon, *L'oeil écoute*
Städtische Kunstgalerie, Bochum, Germany,
Profile IX, Niederländische Kunst Heute

1970 Gemeentelijk Casino, Knokke 'Het Zoute',
Belgium, *Pop Art—Nieuwe Figuratie—
Nouveau Réalisme*

1971 Palais des Beaux-Arts, Brussels, *Stedelijk '60-'70*
Ateneum, Helsinki, *Expo Stedelijk*

Bibliography

On the Artist

Periodicals

Robert H. F. Hartzema, "Dutch Treats,"
Art and Artists, vol. 2, no. 6, September 1967,
p. 24

Cor Blok, "The Beervelde Murals,"
Art International, vol. XI, no. 9, November 1967,
pp. 46-47

H. Sizoo, "Lucassen, Afgezien van de Kunst,"
Museumjournaal, vol. 15, no. 4, September 1970,
pp. 180-185

Therefore. 1971
Oil on canvas
55 x 79"
Lent by the artist



JAN ROELAND

Born IJsselmuiden, The Netherlands, 1935

Exhibitions

One Man

- 1965 Kunstzaal Vlieger, Amsterdam
1968 Galerie De Mangelgang, Groningen,
The Netherlands
1969 Galerie Espace, Amsterdam
1970 Rotterdamse Kunststichting, De Doelen,
Rotterdam
1971 Galerie Espace, Amsterdam

Group

- 1963 *Start XII*. Exhibition circulated through
The Netherlands
1969 Galerie 20, Arnhem, The Netherlands,
Nieuw Figuratief II
Jonge Nederlandse Tekenaars, Exhibition
circulated through The Netherlands
1970 Stedelijk Museum, Amsterdam, *Keuze uit de
Verzameling van het Stedelijk Museum*
1971 Palais des Beaux-Arts, Brussels, *Stedelijk
'60-'70, Europalia*
D. Welling, "Stedelijk '60-'70, Europalia,"
La Connaissance, Brussels 1971, p. 53
1972 Stedelijk Museum, Amsterdam, *Frame*

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On the Artist

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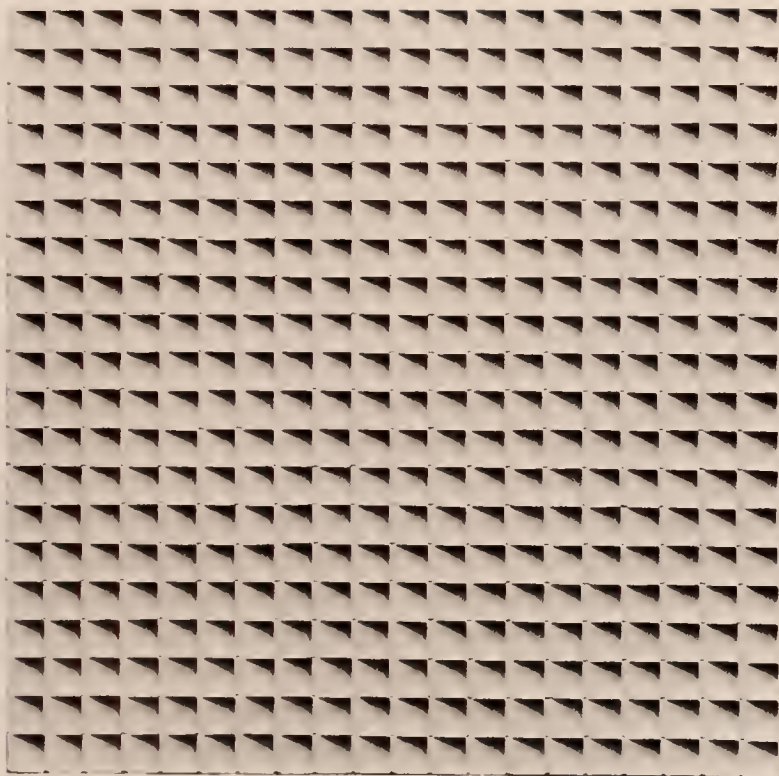
E. Wingen, "Het Realisme Wordt Weer Zakelijk,"
De Telegraaf, February 25, 1971

R 69-34. 1969

Industrial paint, paper and paperboard on wood

41 x 41"

Collection Stedelijk Museum, Amsterdam



JAN SCHOONHOVEN

*Born Hot van Delft, near Delft,
The Netherlands, 1914*

Education

Koninklijke Kunstakademie van Beeldende
Kunsten, The Hague, 1930-1934

Exhibitions

One Man

1962 Galerie Delta, Rotterdam

1965 Galerij Orez, The Hague

1968 Stedelijk van Abbemuseum, Eindhoven,
The Netherlands

1971 Stedelijk Museum, Amsterdam,
-72 *J. J. Schoonhoven Tekeningen*

1972 Städtisches Museum, Mönchengladbach,
Germany

Westfälischer Kunstverein, Münster, Germany

Group

1958 Arnhem, The Netherlands, *Sonsbeek 58*

1961 Städtisches Museum, Trier, Germany,
Avantgarde '61

1962 Stedelijk Museum, Amsterdam, *Nul*

1963 Römer, Frankfurt/Main, Germany,
Europäische Avantgarde

1964 Haags Gemeentemuseum, The Hague, *Nul-Zero*
New Vision Center, London, *Zero*

1965 Stedelijk Museum, Amsterdam,
Nul Negentienhonderd Vijftenzestig
Galleria Il Punto, Turin, *Zero Avantgarde*

1966 Kunsthalle, Bern, *Weiss auf Weiss*

1967 Expo 67, Montreal, *Dutch Contemporary Art*

São Paulo, *IX Bienal de São Paulo*

Dore Ashton, "IX Biennale de São Paulo,
Notes from an Innocent Abroad," *Arts Magazine*,
vol. 42, no. 2, November 1967, p. 29

E. L. L. de Wilde, "Biennale São Paulo,"
Museumjournaal 12, no. 6, December 1967,
pp. 254-255

1968 Kunsthalle, Bern, *Junge Kunst aus Holland*

Stedelijk van Abbemuseum, Eindhoven,
The Netherlands, *Three Blind Mice*
Kassel, *Documenta IV*

1969 Centraal Museum, Utrecht, *Nederlandse
Beeldhouwkunst '64/'69*

1970 Kunstverein, Cologne, *Sammlung Etzold im
Besitz des Städtischen Museum
Mönchengladbach*

Haags Gemeentemuseum, The Hague,
Kontrasten 22 Kunstenaars van Nu

1971 Palais des Beaux-Arts, Brussels,
Stedelijk '60-'70 Europalia

Centraal Museum, Utrecht, *Ruimte Tijd Kunst*

Bibliography

On the Artist

Books

George Rickey, *Constructivism, Origins and
Evolutions*, New York, 1967, p. 178

Walter Kambartel, *Neue Konkrete Kunst*,
Bochum, 1971, pp. 128-131

Periodicals

H. Peeters, "O-Nul, Nieuwe Tendenzen,"
Museumjournaal, vol. 9, no. 5, October 1964,
pp. 134-135

Enno Develing, "Modern Dutch Art," *Art and
Artists*, vol. 4, no. 7, October 1969, pp. 22-25

Folded Tower, 1972

Steel

29½ x 39 x 39"

Lent by the artist



CAREL VISSER

Born Papendrecht, The Netherlands, 1928

Education

Technische Hogeschool, Delft, The Netherlands,
1948-1949

Koninklijke Academie van Beeldende Kunsten,
The Hague, 1949-1951

Exhibitions

One Man

1954 Kunsthandel, Martinet, Amsterdam

1955 't Venster, Rotterdam

1960 Stedelijk Museum, Amsterdam

1962 Haags Gemeentemuseum, The Hague

1965 Galerie Espace, Amsterdam

1968 Galerie Ad Libitum, Antwerp

1971 Galerie Seriaal, Amsterdam

1972 Stedelijk Museum, Amsterdam

Galerie Paul Maenz, Cologne

Group

1956 Kunsthalle, Bern, *Junge Kunst aus Holland*

1958 Venice, *XXIX Biennale Internazionale d'Arte Venezia*

1959 Paris, *I Biennale de Paris*

1961 Musée Rodin, Paris, *II Exposition Internationale de Sculpture Contemporain*

1963 São Paulo, *VII Bienal de São Paulo*

1966 Arnhem, The Netherlands, *Sonsbeek 66*

1968 Stedelijk van Abbemuseum, Eindhoven,
Three Blind Mice

Kassel, *Documenta IV*

Venice, *XXXIV Biennale Internazionale d'Arte Venezia*

Cor Blok, "Holland at Venice," *Art International*,
vol. XII, no. 6, Summer 1968, p. 57

1969 Städtische Kunstgalerie, Bochum, Germany,
Profile IX, Niederländische Kunst Heute

Midland Group Gallery, Nottingham, England,
10 Dutch Artists

Centraal Museum, Utrecht, *Nederlandse Beeldhouwkunst '64, '69*

1970 Württembergischer Kunstverein, Stuttgart,
Eisen-und Stahlplastik 1930-70

1971 Stedelijk Museum, Amsterdam,
Geluid <=> Kijken

Arnhem, The Netherlands, *Sonsbeek 71*
K. Linville, "Sonsbeek: Speculations,
Impressions," *Artforum*, vol. X, no. 2,
October 1971, pp. 54-61

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On the Artist

Books

Michel Seuphor, *La sculpture de ce siècle*,
Neuchâtel, 1959, p. 342

Cor Blok, *Carel Visser*, Amsterdam, 1968

Periodicals

R. W. D. Oxenaar, "Carel Visser,"
Museumjournaal, vol. 43, no. 3, June 1968
pp. 154-161

Enno Develing, "Modern Dutch Art," *Art and Artists*, vol. 4, no. 7, October 1969, pp. 22-25

Cor Blok, "Holland," *Art International*, vol. XIV,
no. 6, Summer 1970, pp. 116-118

Carel Blotkamp, "Dutch Commentary
Drawings in Holland," *Studio International*,
vol. 180, no. 928, December 1970, p. 249

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Ad Peterson, Amsterdam: Visser

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Zonen, Haarlem, The Netherlands in September 1972.

AMSTERDAM PARIS DÜSSELDORF



PARIS

With the assistance of the Association Français d'Action Artistique

The Director of the Guggenheim Museum has asked me to write a preface for the Paris section of this exhibition in which it is proposed to show some of the new trends in European art as represented by three continental cities. I confess to being somewhat at a loss in writing these lines, precisely because I have a high regard for the project as outlined by the Guggenheim's staff. I think that, despite what one may write regarding cultural standardization in the world, and no matter how often one may repeat the argument, distinctions remain that are both valuable and real; and there is a need for exchanges and reciprocal surveys of this kind, for mediators who can look with new eyes upon creative work and activities. We are not dealing here with three official national selections, nor, as far as Paris is concerned, with a choice of the Centre National d'Art Contemporain, but rather a collaboration with the Guggenheim Museum on the basis of documentation and contacts arranged by CNAC. I think that, without fear of establishing a technocracy, organizations such as CNAC should first and foremost serve as informative agents capable of welcoming such an initiative as taken by the Guggenheim. This should be pointed out now, when reservations and suspicions, both direct and oblique, about the "officialization" of the arts are voiced in Paris.

I also feel that the inclusion of Paris with Amsterdam and Düsseldorf—in itself a decision subject to question and dispute—is a portent of a new climate taking shape in Europe, a climate in which contacts between centers are multiplying regardless of hierarchy or precedence.

It seems to me that in making choices that are quite properly and inevitably biased and incomplete, the institutional representatives involved are responding to the spirit of the endeavor which is to show what they know of a plastic expression unfamiliar to the public at large. Omissions of certain well-known artists of the generation included in the selection are therefore explained by their previous exposure in New York. In the presence of the original works, interesting revisions may be made—revisions of rigid, pseudo-historical categories and of verbal traps in which the meaning of the specific is often lost.

The endeavor, to be sure, has its limitations in the museum's architectural form that has bearing upon the subject. Most of the artists represented would have liked to be present at the exhibition, or had imagined other activities parallel to the showing of an isolated object. Whatever their intrinsic significance, these works express beyond their own content, what there is to say about issues that have been raised.

BLAISE GAUTIER

Reorganization of Gestures
Performed by Christian Boltanski
between 1948 and 1954.
November 1970

RECONSTITUTION VII

Christian Boltanski rentrant de classe
10 février 1953



CHRISTIAN BOLTANSKI

Born Paris, 1944

Exhibitions

One Man

- 1970 ARC (Animation Recherche Création), Musée d'Art Moderne de la Ville de Paris,
Bernard Borgeaud, "Art Abroad—Paris,"
Arts Magazine, vol. 45, no. 3,
December 1970, p. 46
Gilbert Lascault, "Boltanski au Musée
Municipal d'Art Moderne," *XX^e Siecle*, no. 36,
June 1971, pp. 143-145

Galerie Templon, Paris

- 1971 Galerie E. M. Thelen, Cologne
Günter Pfeiffer, "Christian Boltanski,"
Das Kunstwerk, vol. XXIV, no. 5,
September 1971, p. 81

Galerie Ileana Sonnabend, Paris, *Essai de
reconstitution d'objets ayant appartenu à
Christian Boltanski entre 1948 et 1954*
R. C. Kenedy, "Paris," *Art International*,
vol. XV, no. 6, Summer 1971, p. 76

- 1972 Studio Santandrea, Milan

Galerie Ileana Sonnabend, Paris, *Album de
photographies de la Famille D., 1939-64*

Group

- 1969 Paris, V Biennale de Paris
American Center, Paris, *Works in Progress*
Musée Galliéra, Paris, *Art contemporain*

- 1970 Bonino Gallery, New York,
Concept Art from Europe
41, rue Rémy Dumoncel, Paris XIV, *Local III*

- 1971 Städtische Kunsthalle, Düsseldorf, *Prospect 71*
Galerie Aurora, Geneva
Place de la République, Paris, *Présentation du
Grand Salon de l'Hôtel Moderne*
Galerie de la Salle, Vence, *Paravents*

- 1972 Kassel, *Documenta V*

Kunstmuseum, Lucerne

Grand Palais, Paris, *Douze ans d'art
contemporain en France*

Venice, XXXVI Biennale Internazionale
d'Arte Venezia

Bibliography

By the Artist

Pamphlets

*Recherche et présentation de tout ce qui reste
de mon existence de 1944 à 1950*,
Edition Givaudan, Paris, May 1969

*Reconstitution d'un accident qui ne m'est pas
encore arrivé et où j'ai trouvé la mort*,
Edition Givaudan, Paris, October 1969

*Reconstitution de gestes effectués entre 1948
et 1954*, Paris, November 1970

Films

La Vie impossible de Christian Boltanski,
1968, 8 mm., 12 min.

En vacances, 1971, 16 mm., 30 min.

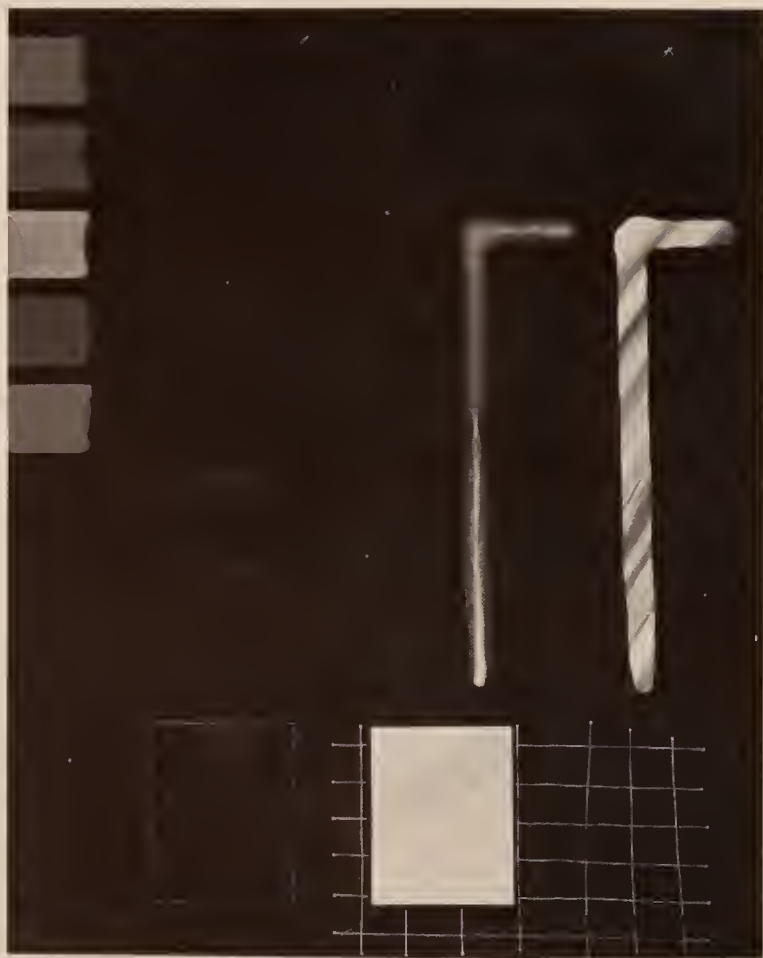
*Essai de reconstitution des 46-jours qui
précédèrent la mort de Françoise Guimou*,
1971, 16 mm., 25 min.

On the Artist

Periodicals

Louis Aragon, "Reconstituer le crime,"
Lettres Françaises, January 12, 1971

Black Background. 1971
Oil and acrylic on canvas
57½ x 45"
Lent by the artist



JOEL KERMARREC

Born Ostende, Belgium, 1939

Education

Ecole Nationale des Beaux-Arts, Paris

Exhibitions

One Man

- 1969 Galerie Lucien Durand, Paris
1970 Galerie Withofs, Brussels
1971 Galerie Gmurzynska, Cologne
Galerie Lucien Durand, Paris, *Dessins*
1972 Galerie Haaken, Oslo

Group

- 1965 Musée d'Art Moderne de la Ville de Paris,
Salon de la Jeune Peinture
Paris, XXI Salon de Mai
1966 Musée Municipal d'Art Moderne, Céret,
France, *Impact*
Paris, XXII Salon de Mai
1967 Paris, V Biennale de Paris
Paris, XXIII Salon de Mai
1968 Galerie Lucien Durand, Paris
Paris, XXIV Salon de Mai
1969 ARC, Musée d'Art Moderne de la Ville de Paris,
Distances
Musée Galliéra, Paris, *Jeunes Artistes de Paris*
1970 Corcoran Art Gallery, Washington, D. C.,
H. Marc Moyens Collection
1971 Galerie Withofs, Brussels, III^e biennale
internationale de Galerie Pilote, Lausanne, Paris
Musée Galliéra, Paris, *Peinture et objet*,
Paris 1971
1972 Grand Palais, Paris, *Douze ans d'art*
contemporain en France

Bibliography

On the Artist

Books

Jean Clair, *Art en France, une nouvelle*
génération, Editions du Chêne, Paris, 1972

Periodicals

Gérard Gassiot-Talabot, *Opus International*,
no. 12, May 1969

Jean Clair, "Kermarrec: répertoire d'une
auto-destruction," *Chroniques de l'Art vivant*,
no. 18, March 1971, p. 6

XXII/ UN NOUVEAU MODELE DE JUMELLES DANS LE CHAMP DE VISION ... IL PERMUT LES PIERRES ... LA TENTATION DE TEMPS A AUTRE, JE REPETE MENTALEMENT ...

Juste avant de partir, négligeant tout le reste, j'avais rangé avec ferveur dans une de nos valises, l'étui noir, lourd et compact qui contenait de très belles jumelles. D'un modèle tout nouveau, ces Leitz Trinovid 10/40 avec un grossissement de 10, un indice crâpusculaire de 20 et un champ étendu de 122 à 1000 mètres, furent également le premier objet que je devais retirer des bagages lorsque l'on nous s'installa dans la petite maison. Et c'est à ces jumelles que je dois encore ma première impression de cette région montagneuse. L'exploration due à l'effet stéréoscopique se traduisait par un découpage des plans qui se mirent à ressembler à des décors de théâtre d'un effet tout à fait saisissant. Et je garderais longtemps le souvenir de cet instant où, posté sur l'étroit balcon planchéié qui courait tout le long du premier étage de la maison, accoté à la balustrade en bois découpé et peints en vert acide, je devais ainsi prendre possession du paysage.

Pour notre première excursion, je n'oubliai pas d'emporter ces puissantes jumelles et je m'en promettaient beaucoup de joie. A la vérité, je n'eus guère l'occasion de les utiliser par la suite : de quelque côté que l'on se tournât on finissait toujours par avoir dans le champ de vision des promeneurs isolés que le grossissement saisissait avec une acuité de voyeur tout à fait déplaisante et qui me faisaient ôter précipitamment les jumelles de mes yeux chaque fois qu'un regard, pourtant très éloigné dans l'espace, semblait, de par le fait du rapprochement optique, s'accrocher au mien.

Je suivais depuis un long moment les évolutions d'un type qui s'affairait près des "marmites" géologiques situées en contrebas, au bord du torrent que j'avais traversé au "Pont forestier", une bonne heure avant. Un angle favorable devait me révéler que l'instrument dont il se servait n'était autre qu'une espèce de grossier filet à papillons constitué d'une longue branche fourchue avec, à son extrémité, un mouchoir noué en forme de poche. Cet outil invraisemblable expliquait sans doute le lenteur de ses manipulations qui avaient tout d'abord retenu mon attention. Penché au-dessus de ces curieux trous circulaires, profonds et remplis d'eau, qui sont creusés à cet endroit, il se retirait avec une infinie patience des galets polis de différentes dimensions. Ces galets comme des meules vertigineuses taraudent le roc pendant les longs mois où le torrent grossi par le fonte des neiges recouvre la rive, la force du courant mettait alors en branle le mouvement giratoire des pierres prisonnières de ce curieux passe-boute naturel.

Après avoir vidé chaque trou, il disposait méthodiquement à leur proximité la somme des pierres récoltées sur de larges feuilles de journaux. Je fouillais à la jumelle cet épanche insolite qui se constituait lentement. Il prenait des photos puis, avec la même application, il déposait au fond de chaque poche rocheuse le nombre exact de galets qu'il en avait retirés au commencement. Cette besogne terminée, il se déplaça vers la gauche et il vint consciencieusement de nouveaux trous. Il vérifia quelque chose dans un long carnet noir à tranche rouge. Sa fébrilité semblait maintenant le résultat de mystérieux calculs. Il se baissait sans cesse pour compter les pierres et se tournait parfois avec vivacité comme s'il avait craint d'oublier quelque chose. Il referme

enfin son carnet et il fit la chose à laquelle je m'attendais le moins : il permuta les pierres selon des combinaisons apparemment simples mais dont le sens m'échappait, les répartit dans les différents trous, et après une dernière inspection, il s'en alla.

Au retour de ma promenade, au moment de repenser le "Pont forestier", je n'ai pas pu résister à la curiosité d'aller jeter un coup d'œil sur ces cavités naturelles qui étaient l'objet de si étranges pratiques. En plongeant dans l'eau diaphane l'étui à jumelles que je maintenais par le bride, je pus prélever à la hâte un caillou rond de couleur laiteuse. Je l'ai conservé jusqu'à aujourd'hui, bien que je n'aie aucun goût pour les curiosités minéralogiques et qu'il y ait sans aucun doute bien d'autres spécimens qui méritent plus d'attention. J'ai eu bien des fois la tentation de le jeter, mais ce simple geste présente ici à Paris un tel caractère d'incongruité que je n'ai jamais pu me résoudre à cette solution tant j'aurais l'impression de charger ma mémoire d'un acte puéril que je réprouve. Et puis comment admettre que cette



pierra puisse se perdre et que de ce fait toute possibilité de revenir sur ma décision me fut définitivement refusée.

De temps à autre, je répète mentalement le bref parcours que j'avais effectué alors près du torrent, pour effarmer en moi le certitude de pouvoir, le moment venu, jeter ce caillou à l'endroit exact où je l'avais ramassé. Cette dernière possibilité me donnant par avance une étrange impression de contentement.

JEAN LE GAC

Born Paris, 1936

Exhibitions

One Man

- 1970 Galerie Daniel Templon, Paris
- 1971 Galerie Rive Droite, Paris
- 1972 Galerie Daniel Templon, Paris

Group

- 1971 Galerie de la Salle, Vence, *Paravents*
- 1972 Kassel, *Documenta V*
Kunstmuseum, Lucerne
Grand Palais, Paris, *Douze ans d'art
contemporain en France*
Venice, XXXVI Biennale Internazionale
d'Arte Venezia

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Periodicals

Gilbert Gatellier, *Opus International*,
no. 15, August 1969, p. 45

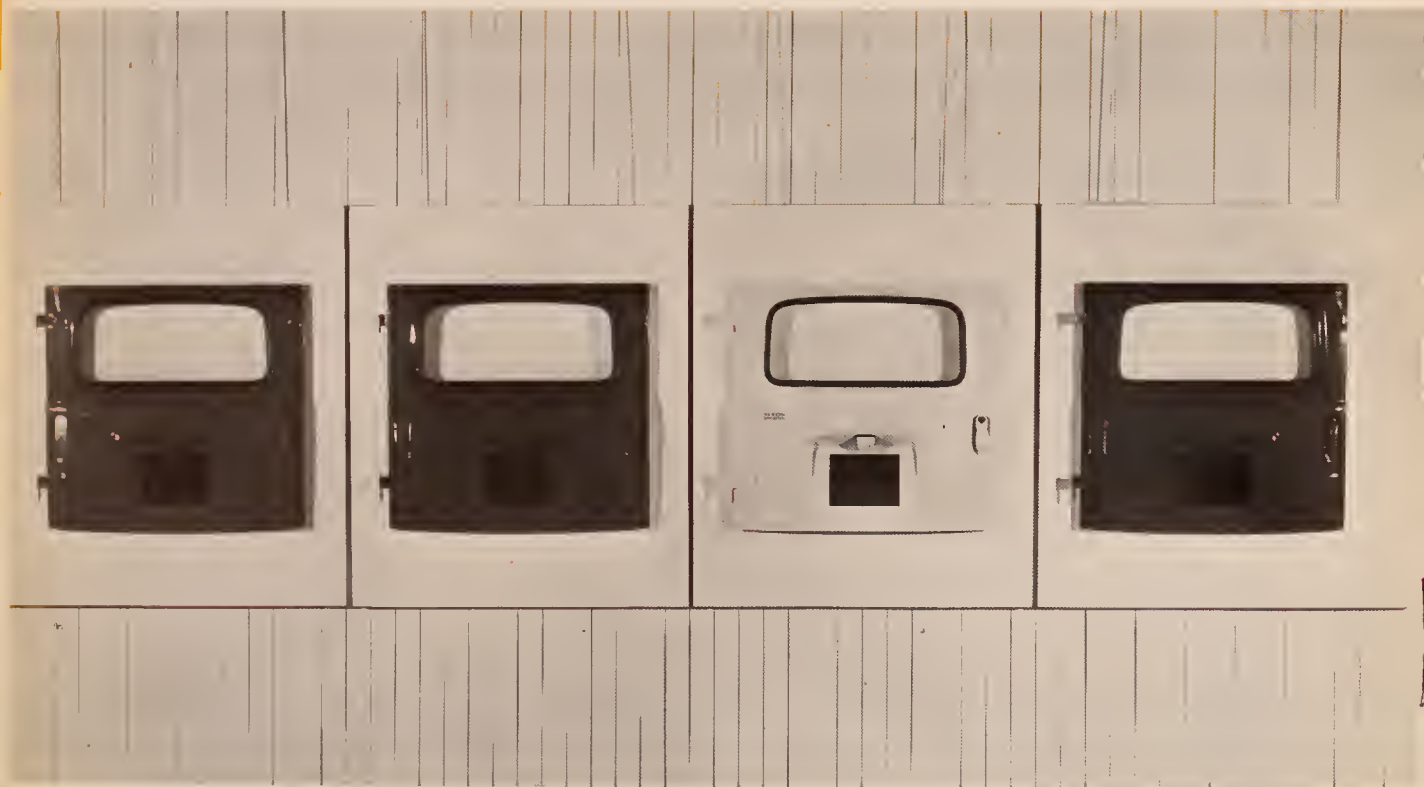
Catherine Millet, *Lettres Françaises*,
April 1, 1970, p. 26

Hayon Automobile, Rear. 1972

Sheet-iron on plastic panel

61½ x 224½"

Lent by the artist



JEAN-PIERRE RAYNAUD

Born Colombes, near Paris, 1939

Education

Ecole d'Horticulture, Versailles, 1955

Exhibitions

One Man

- 1965 Galerie Jean Larcade, Paris
Alain Jouffroy, "Les objecteurs," *Quadrum*, no. 19, 1965, pp. 5-32
Yvon Taillander, "En gros plan, ce mois: Pop-Art en trois dimensions," *Connaissance des Arts*, no. 166, December 1965, p. 19
- 1966 Galerie Mathias Fels, Paris, *Psycho-objet*
- 1967 Galerie Apollinaire, Milan
- 1968 Galerie Mathias Fels, Paris
Stedelijk Museum, Amsterdam, *Raynaud*.
Traveled to Moderna Museet, Stockholm;
Württembergischer Kunstverein, Stuttgart; Centre
National d'Art Contemporain, Paris, 1969
- 1969 Galerie Iolas, Paris
Henri Zerner, "Images disponibles," *L'Oeil*, no. 171, March 1969
Grégoire Müller, "Art Abroad, Paris in the New Year," *Arts Magazine*, vol. 43, no. 6, April 1969, p. 48
Pierre Cabanne, "Un pas de plus dans le Pop-Art," *Connaissance des Arts*, no. 214, December 1969, p. 130-133
- 1970 Palais des Beaux-Arts, Brussels
Iolas Gallery, New York
Galerie Iolas, Paris
Jacques Caumont, "Urs und Rös Graf: Revolte gegen den Stil: Structurer en Espace Intérieur," *Werk*, no. 12, December 1970, pp. 810-818
Galerie Mathias Fels, Paris
Judith Applegate, "Paris Letter," *Art International*, vol. XIV, no. 9, November 20, 1970, p. 81
- 1971 Hyde Park, London, *4000 Flower Pots*, *Raynaud*.
Traveled to Israel Museum, Jerusalem

Galerie Rive Droite, Paris

- 1972 Galleria Annunciata, Milan
Musée des Arts Décoratifs, Paris,
Rouge-vert-jaune-bleu

Group

- 1964 Galerie Creuze, Paris
Salon de la Jeune Sculpture, Paris
Musée d'Art Moderne de la Ville de Paris,
Mythologies quotidiennes
- 1965 Paris, *IV Biennale de Paris*
- 1966 Paris, *XXII Salon de Mai*
- 1967 São Paulo, *IX Bienal de São Paulo*
Paris, *XXIII Salon de Mai*
Fondation Maeght, St. Paul de Vence,
Art vivant
- 1968 Städtische Kunsthalle, Düsseldorf,
Prospect 68, 300 Raynaud Töpte
- 1971 Centre National d'Art Contemporain,
Parc Floral, Paris
Ellen Schwarz, "Paris in September,"
Art International, vol. XV, no. 9,
November 20, 1971, p. 63
- 1972 Grand Palais, Paris, *Douze ans d'art
contemporain en France*

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On the Artist

Book

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Paris, 1971

Periodicals

Pierre Restany, "Une synthèse des arts pour
l'an 2000," *La Galerie des Arts*, no. 36,
July/August/September 1966, pp. 18-25

Henry Martin, "Milan Letter," *Art International*,
vol. XVI, no. 6, Summer 1972, p. 107

City of Dordrecht, Space No. 2. June-September 1971
Sonsbeek 71, The Netherlands



JEAN-MICHEL SANEJOUAND

Born Lyon, 1934

Education

Law and political science studies, Lyon

Exhibitions

One Man

1967 Ecole Polytechnique, Paris, *First Organization of Space*. Traveled to Konsthall, Lund, Sweden

1968 Galerie Yvon Lambert, Paris

1970 Galerie Mathias Fels, Paris,
Plans d'organisation d'espaces

Group

1965 *Poulet 20 NF*, Lyon

Paris, *IV Biennale de Paris*

1967 Lunds Konsthall, Lund, Sweden, *Super Lund*,
Second Organization of Space

Italy, Biennale de San Marino,
Nuove tecniche d'immagine

1968 Musée Galliéra, Paris, *Le décor quotidien
de la vie en 1968*

1969 Kunsthalle, Bern, *Arts selon plans*. Traveled
to Kunsthhaus, Hamburg

1970 Gallery Bonino, New York

Museum of Modern Art, New York, *Information*

Tokyo, *X Tokyo Biennale*

J. P. Love, "The Tenth Tokyo Biennale of
Contemporary Art," *Art International*, vol. XVI,
no. 6, Summer 1970, p. 70

1971 Dordrecht, The Netherlands, *Sonsbeek 71*

Galerie Mathias Fels, Paris

1972 Grand Palais, Paris, *Douze ans d'art
contemporain en France*

Bibliography

By the Artist

Films

Soda, 1965, 16 mm., 11 min.

33'9", 1967, 16 mm., 33 min., 9 sec.

On the Artist

Books

Mario Amaya, *Pop as Art*, *Studio Vista*,
Great Britain, 1966

Udo Kultermann, *Neue Dimensionen der
Plastik*, Wasmuth Verlag, Tübingen, 1967

Periodicals

François Pluchart, "L'Organisation de
Sanejouand," *Combat*, April 22, 1968

Catherine Millet, "Jean-Michel Sanejouand,"
Lettres Françaises, December 16, 1970

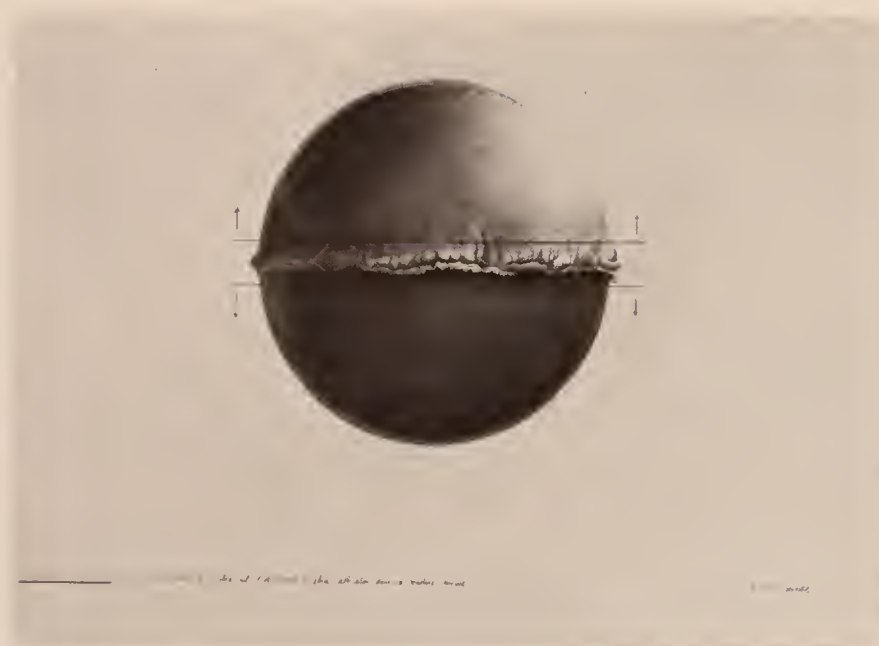
*The philosophy of this exhibition precluded
Sanejouand from doing a space organization
since neither a natural nor an architectural
space could be allotted to him but only one of the
bays in the structure of the museum designed
for the display of bi or tri-dimensional objects.
This being so he chose to show some plans or
renderings of space organizations carried
out since 1967.*

*17 Examples of the Alteration of a Sphere. Drawing
No. XIV. 1971*

Pencil

29 x 20½"

Collection Charles Vandenhove, Liège, Belgium



GERARD TITUS-CARMEL

Born Paris, 1942

Education

Ecole Boulle, Paris, 1958-1962

Exhibitions

One Man

1967 Galerie du Fleuve, Paris

1968 Galerie du Fleuve, Paris, *Ailleurs et autres lieux*

1969 Galerija 212, Belgrade

1970 Galerie Daniel Templon, Paris, *Giant's Causeway*
Judith Applegate, "Paris," *Art International*,
vol. XIV, no. 3, March 20, 1971, p. 81

1971 ARC, Musée d'Art Moderne de la Ville de Paris,
Forêt Vierge/Amazone

Galleria La Salita, Rome, *20 variations sur*
l'Idée de détérioration

1972 Neue Galerie im Alten Kurhaus,
Aachen, Germany

Galerie Daniel Templon, Paris

Group

1965 Paris, *IV Biennale de Paris*

1967 Paris, *V Biennale de Paris*

1968 Musée d'Art Moderne de la Ville de Paris,
Grands et jeunes d'aujourd'hui

1969 Palais des Papes, Avignon, *L'oeil écoute*

ARC, Musée d'Art Moderne de la Ville
de Paris, *Distances*

Musée Galliéra, Paris, *Jeunes artistes à Paris*

1970 French Pavillion, Osaka, *Expo '70*

ARC, Musée d'Art Moderne de la Ville
de Paris, *Image/Dessin*

ARC, Musée d'Art Moderne de la Ville de Paris,
II Biennale Internationale de l'Estampe

Galerie du Dragon, Paris, *Dessins*
R. C. Kenedy, "Letter from Paris,"
Art International, vol. XV, no. 2,
February 20, 1971, p. 52

1971 Internationale Kunstmesse, Basel, *Art 2'71*

Musée d'Art Moderne, Céret, France,
Hommage à Aragon

Musée Galliéra, Paris, *Peintures et objets*,
Paris 71

Paris, *VII Biennale de Paris*

1972 Grand Palais, Paris, *Douze ans d'art*
contemporain en France

Bibliography

On the Artist

Books

Louis Aragon, *Je n'ai jamais appris à écrire*
ou les incipit, Albert Skira, Geneva, 1969,
pp. 148-149

Pierre Léonard, *Gérard Titus-Carmel*,
7 constructions possibles, le soleil noir,
Paris, 1971

Periodicals

Mathieu Benézet, "Gérard Titus-Carmel,"
Les Lettres Françaises, March 16, 1967

Pierre Léonard, "Gérard Titus-Carmel,"
Opus International, vol. 15, December 1969,
pp. 42-43

Installation view, Grand Palais, Paris
12 ans d'art contemporain en France, May 1972



BEN VAUTIER

Born Naples, 1935

Exhibitions

- One Man*
- 1966 Galerie Zunini, Paris, *Tilt*
- 1970 Eat Art Galerie, Düsseldorf
Galerie Daniel Templon, Paris
Judith Applegate, "Paris Letter,"
Art International, vol. XIV, no. 9,
November 20, 1970, p. 80
- 1971 Studio Santandrea, Milan
Galerie Daniel Templon, Paris,
Ecritures de 1958 à 1966
Galleria il Punto, Turin
- 1972 Galerie Daniel Templon, Paris, *Actions de Ben*
Group
- 1962 Gallery One, London, *Festival of Misfits*
- 1963 Hypokriterion Theater, Amsterdam,
Fluxus Festival
- 1964 Galerie Amstel 47, Amsterdam,
Nine Directions of Art
- 1965 New Cinematheque, New York,
Perpetual Flux-Festival
Centre Americain des Artistes, Paris,
Il Festival de la libre expression
- 1967 Lunds Konsthall, Lund, Sweden,
Fluxus, Poesie, Action
Theatro Dionisio, Rome, *Manifestatione*
Internationale
Galleria il Punto, Turin, *Fluxus, les mots*
et les choses
- 1969 Anti-Art Festival, Nice, *Non-Art, Vérité-Art*
Centre Américain des Artistes, Paris,
Work in Progress

- 1970 Kölnischer Kunstverein, Cologne,
Happening und Fluxus
Galerie de la Salle, Vence, *Les paravents*
- 1972 Kassel, *Documenta V*
Kunstmuseum, Lucerne
Grand Palais, Paris, *Douze ans d'art*
contemporain en France

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On the Artist

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Catherine Millet, "Ben: la vérité changera l'art,"
Lettres Françaises, October 7, 1970

François Pluchart, "Intelligence de Ben,"
Combat, October 5, 1970

François Pluchart, "Ben n'a pas Sauté,"
Combat, March 12, 1972

Catherine Millet, "Circonscription de l'art
d'attitude," Kunstmuseum, Lucerne, April, 1972.
Exhibition Catalogue

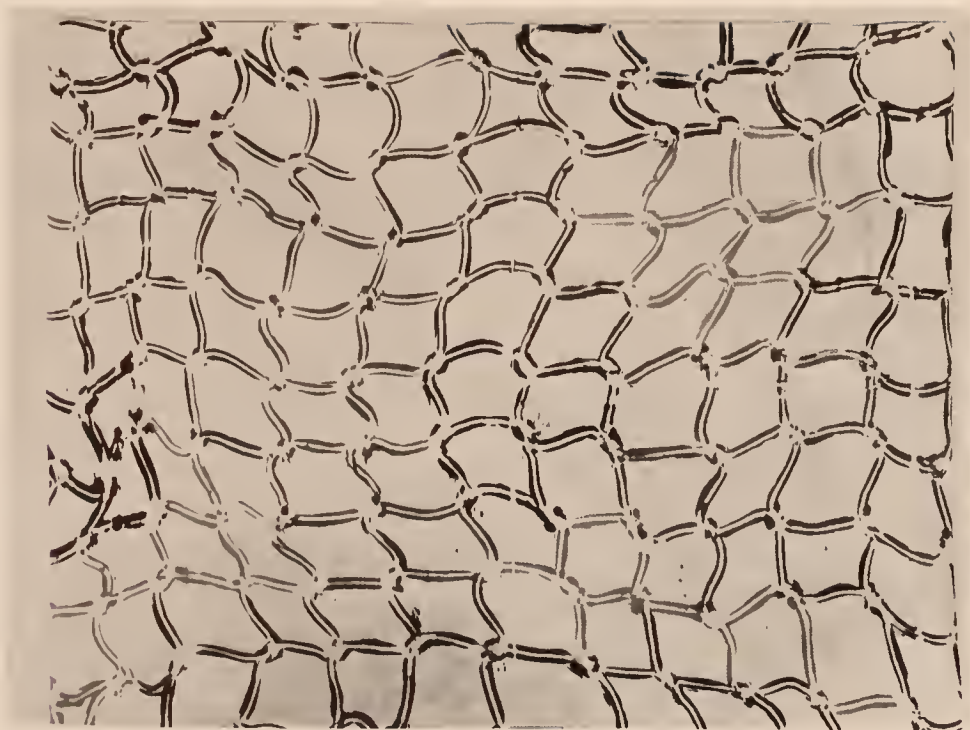
Installation view, Musée de Céret, France

Répétition. 1967-68

Dye on canvas

78¾ x 472½"

Collection Centre National d'Art Contemporain, Paris



CLAUDE VIALLAT

Born Nîmes, 1936

Education

Beaux-Arts, Montpellier

Beaux-Arts, Paris, 1958

Exhibitions

One Man

1966 Galerie A, Nice

1968 Galerie Jean Fournier, Paris

1971 Galerie Jean Fournier, Paris

Group

1966 Musée Municipal d'Art Moderne, Cérêt,
France, *Impact*

1969 Galerie des Beaux-Arts, Bordeaux, *Sigma*

Musée du Havre, Le Havre,

La peinture en question

Paris, *VI Biennale de Paris*

Ecole Supérieure d'Architecture, Paris

1970 ARC, Musée d'Art Moderne de la Ville de
Paris, *Support-Surface*

Foyer Universitaire International de la Ville
de Paris, Paris

1971 Théâtre Municipal de Nice, *Support-Surface*

Paris, *VII Biennale de Paris*

Galerie Jean Fournier, Paris, *Eté 70*

1972 Grand Palais, Paris, *Douze ans d'art
contemporain en France*

Bibliography

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Jean Clair, *Art en France, une nouvelle
génération*, Editions du Chêne, Paris, 1972

Marcelin Pleyne, *Enseignement de la peinture*,
Editions du Seuil, Paris, 1972

Periodicals

Marcelin Pleyne, "Disparition du tableau," *Art
International*, vol. XII, no. 8, October 1968, p. 47

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Chroniques de l'Art Vivant, no. 18, March 1971,
p. 10

PHOTOGRAPHIC CREDITS

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AMSTERDAM PARIS DÜSSELDORF

DÜSSELDORF

With the assistance of the Foreign Office of the German Federal Republic; the Ministry for Cultural Affairs of the State of Nordrhein-Westphalia, and the city of Düsseldorf.

Assuming you are not an insider . . .

It would seem that the climate for group exhibitions is becoming more difficult. The public may still crave for news from abroad, for comparative surveys illuminating a particular theme; people may be curious about deserving young artists who still should be spared the risk of one-man shows, or wonder how the work of already well-known ones has developed; public or private donors might be entirely willing to lend their support, and museums their facilities; yet the artist remains skeptical if not disinterested. He demands at least a voice in the selection, and makes his participation dependent on conditions which are difficult to fulfill or entirely impractical, even with every good intention.

It would be pointless to ignore these problems. Evidently, the artists who fight for the social emancipation of their profession require more than job security. Artists have long ceased to think in terms of the usefulness of their work for society; instead they insist upon their role as outsiders. Indeed, I cannot blame them if they expect society to at least tolerate them instead of persisting in an attitude of simultaneous rejection and integration. All of us badly need an increased measure of creativity, sensibility and, above all, a critical corrective for our lives.

But quite apart from these social questions, art itself, as we all know, has developed in such a way that what one might call its authenticity has become increasingly dependent upon special conditions pertaining to location, to materials, as well as to the duration of its presentation. Just as there are artists who proclaim publicly that they do not care how their work is to be shown, there are others who will no longer leave the presentation and exhibition of their work in the hands of the "interpreters." I, too, agree that an exhibition is indeed no longer simply an ephemeral museum affair. If an art buyer chooses for his museum collection, it is obvious that he bears full responsibility for the presentation of purchases as these become part of the permanent collection. In the case of temporary exhibitions, however, artists ought to be invited to participate in the making of these shows. Such invitations are unavoidable when the exhibition itself becomes part of the creative act and when the presentation itself confirms the authenticity of the exhibited work. During recent years, American artists in particular have contributed a great deal toward this development.

In addition, artists no longer accept exhibition themes uncritically. They fear that their work may appear in a context that is not their own, while the work itself becomes negligible and removed from its original purpose.

Is it understood, for instance, that the names of the three European cities in the title of the current show are intended to refer to a survey of the young international scene outside of the U.S.? If this were so, the selection should have been made by one of our American colleagues. However, our mere participation would seem to indicate to the artists that the theme is the three cities themselves. However, the use of geographical and political designations (the designation "scene" is already bad enough) easily introduces overtones of governmental ambition.

Here too, it would be pointless to deny the dilemma. On the one hand public monies within modest limits are available; on the other hand, and this too should not be exaggerated, the donor, in giving, polishes his cultural image. And again, though the artist may perhaps be helped through his participation (unless he no longer needs such aid), those who do need help are not always the ones who are appropriate for representation. These considerations are quite distinct from the fact that artists are extremely allergic to benefits of this kind. The dilemma could be widened further, but I merely wish to state that the Düsseldorf portion of this exhibition came about solely because, as I know from many conversations, participating artists were fully aware of these issues. They therefore have either disregarded the problems or they have concluded that the advantages of inclusion are greater than the possible disadvantages. Reasons given for rejection ranged from "there is nothing in it for me" to the assumption that "my stuff cannot be properly shown there." To this, one must add the problem of choice or rather that of limiting participation, which may be viewed variously depending upon the exhibition concept one embraces. My point of departure from the beginning was to show the Düsseldorf selection in as multiple, typical and contradictory a fashion as possible. I wanted to avoid the impression of a reigning tendency, or of a grouping that was predetermined by stylistic or traditional concepts, or any such slant that would have implied the notion of an "international avant-garde in Europe," or however one might designate such a theme. In Düsseldorf, special emphasis might in this case have been placed upon such attributes as banality, trivial surrealism or, alternatively, the theme of "material and idea" (post-Manzoni, post-Beuys). This, however, would have been the task of an art critic or an art historian rather than mine. My own viewpoint is that of an almost 40-year old man who has followed the Düsseldorf scene ever since the termination of the School of Paris which encompassed the art of the first half of the 20th century, and which still presented itself to us as "modern." It was in 1957 that the first "evening show" took place in the studio of Otto Piene. The Galerie 22 and the

Galerie Schmela, the centers for the artists around *Zero* as well as for the Parisian *Nouveau Realisme* and similar movements were established. 1958 was the year in which the Kunstverein für die Rheinlande und Westfalen exhibited *Dada—Documents of a Movement*. In 1961 Professor Beuys assumed his position at the Kunstakademie in Düsseldorf. In 1963 Gerhard Richter and Konrad Lueg presented a *Demonstration of Capitalist Realism*. *Fluxus* emerged. 1967 saw the opening of the Kunsthalle in Düsseldorf and Konrad Fischer's gallery come into existence in the same year. In 1968 Spoerri arranged his restaurant in the old city, and the first announcement indicated the presentation of such works as the Belgian's Broodthaers and of the 2 Düsseldorf artists Palermo and Ruthenbeck from the Wide White Space Gallery in Antwerp. It may be possible to compress into such a thumbnail sketch at least that part of the sequence of events in Düsseldorf that attracted international interest. Within the framework of such a segment I attempted to consider in my proposal what had been determining the local scene since 1968—my own date for the beginning of current art.

Why should I refrain from stating that both the current and historic scenes actually require a broader projection? Such a statement, of course, is not inconsistent with an acceptance of the Guggenheim's invitation which was predicated upon the entirely sound assumption of restricted participation. Many artists (and dealers) would have preferred a selection carried out strictly under the above mentioned aspect of avant-gardism. Such a course, however, appeared to me even more problematical than the necessary numerical restriction that eliminated at least half of the noteworthy Düsseldorf artists—a conclusion particularly valid in view of rumored arguments that made no distinction between legitimate sponsorship, deserved rewards for accomplishments, and an illicit bias. To push the avant-garde is one thing, and this may be done in a number of ways. But it should be considered how far one should go in the name of cities and flag and how honorable it is to strain the credibility of very recent art movements. Motives do not grow nobler through exertion of pressure!

Those who think they have reasons for skepticism toward an exhibition underwritten for export under government auspices should at least inform themselves about the historic background and the mandate given to participating institutions. Before airing suspicions of what may be taking place behind the scenes, one ought to know where the performance is taking place.

Düsseldorf, capital of Nordrhein-Westphalia, is the seat of large industrial concerns, of well-known German advertising agencies and of highly streamlined sales centers. In contrast to the nearby Roman and Medieval Cologne, the city retained something of its residential elegance and magnanimity. Kurfürst Johann Wilhelm, its founder (whose remains are buried in the vicinity of the Düsseldorf Kunsthalle in the baroque Andreas Church), established a notable picture gallery at the turn of the 17th century. This was extended in the 1770's through the establishment of an art academy. In the 19th century the academy gained international reputation as the "School of Düsseldorf" whose fame extended even to the Hudson River. The picture gallery, however, was ransomed as Bavaria took it over from Prussia, which then enabled the former to integrate the valuable collection into Munich's old Pinakothek.

The loss remained a painful one for the inhabitants of Düsseldorf. It was recalled even after the Second World War as the struggle for cultural privileges renewed itself. Thus, the collection in Nordrhein-Westphalia which was based upon an initial presentation of Paul Klee's works purchased from the collection of the American, G. David Thompson, was developed in the 1960's under the direction of Werner Schmalenbach to become what is probably Germany's most notable picture gallery of 20th-century art. Besides this museum, the new Kunsthalle, which took the place of the half destroyed and pompous 19th-century structure partially financed by the Kaiser's Regime in Berlin, Düsseldorf received a modern exhibition structure, which, under the direction of Karl Ruhrberg, became famous for its international exhibition program as well as for progressive experimentation. Artists all over Germany, particularly from the Eastern Zone, moved to Düsseldorf. Almost all of them studied at the Academy before they became known. Apart from teachers who go back to the period of the *Informel*, such as Geiger, Goetz, Hoehme and Kricke, one would wish to mention Beuys who in the meantime had propagated a school for free creativity, as well as Richter, Rot and Thomkins.

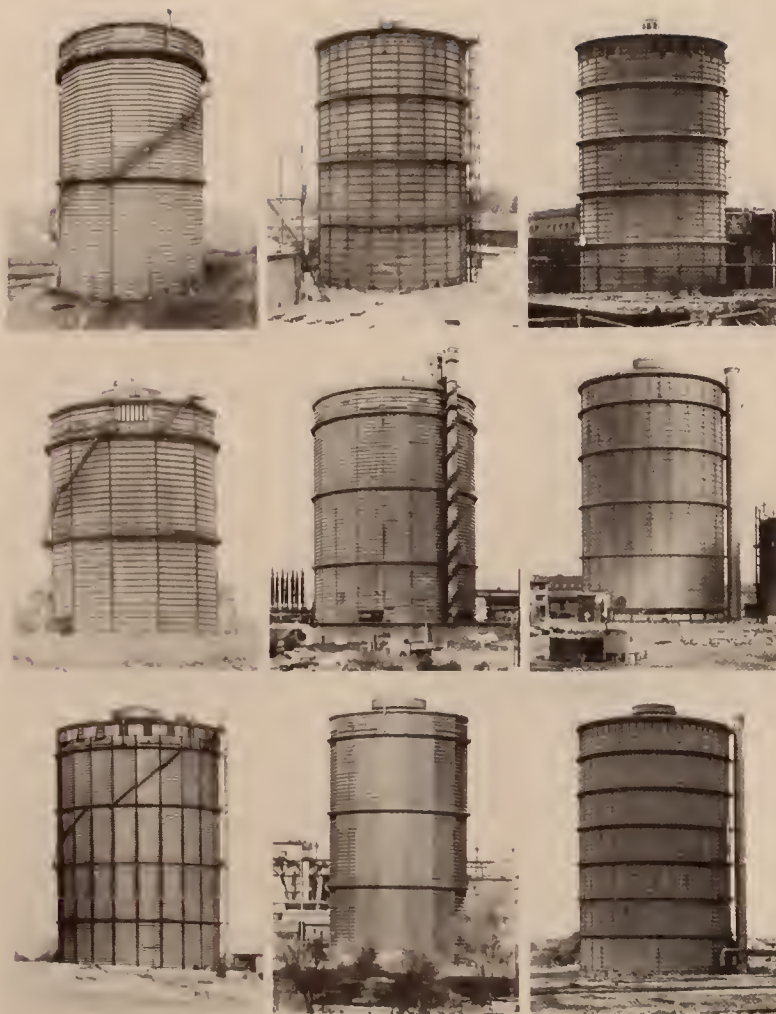
So much for the scene. As for the stage-set, I should like to quote Harald Szeemann, the present general secretary of the 5th Documenta in Kassel. During his opening speech for *Prospect 69* at the Kunsthalle, he posed a key question about the possibility of breaking the triangle defined by studio, gallery and museum (collection). This triangle functioned in Düsseldorf, sometimes unobtrusively, sometimes unconventionally (ironically speaking), but in any case it functioned, so it would seem to me, for the best, for all participants. To be sure, the Kunsthalle would have to find and retain its place not

at the triangle's points but somewhere upon its plane. In the words of the Cologne critic, Georg Jappe, it tries to represent the "Republic of the Individualist"; as the scene or the climate of the individual may be called. Under the title *Strategy: Get Arts* in Edinburgh, 1970, he writes in the catalogue for an exhibition of Düsseldorf artists, "One has become distrustful, distrustful toward generalities, slogans and simplifications."

Now I may return to our point of departure. Let's assume, esteemed reader, that you are not an insider and that, therefore, you are not within the triangle Szeeman spoke of. If this is so, then I recommend a simple test to you which I would put as follows: Which among the works within the Düsseldorf section are the most youthful, progressive, vital, boring, strange and exciting; which are the finest, the most American or the most German?

JÜRGEN HARTEN

Gas Storage Tank. 1972
Photographs
59 x 39½"
Lent by the artists



BERND AND HILLA BECHER

BERND BECHER

Born Siegen, Germany, 1931

Education

Kunstakademie, Stuttgart

Kunstakademie, Düsseldorf

HILLA BECHER

Born Berlin, 1934

Education

Kunstakademie, Düsseldorf

Exhibitions

One Man

1963 Galerie Ruth Nohl, Siegen, Germany

1966 Staatliche Kunstakademie, Düsseldorf

1967 Staatliches Museum für Angewandte Kunst, Munich

1968 Stedelijk van Abbe-Museum, Eindhoven
Städtisches Museum, Mönchengladbach

1969 Städtische Kunsthalle, Düsseldorf

1970 Galerie Konrad Fischer, Düsseldorf
Moderna Museet, Stockholm,
Form Genom Funktion

1971 Neue Galerie, Aachen, *Gegenverkehr*

1972 Sonnabend Gallery, New York

Group

1969 Städtische Kunsthalle, Düsseldorf, *Prospect 69*
Städtisches Museum, Schloss Morsbroich,
Leverkusen, *Konzeption-Conception*

1970 Demarco Gallery, Edinburgh, *Edinburgh International Festival, Strategy: Get Arts*
Museum of Modern Art, New York, *Information*

1971 Städtische Kunsthalle, Düsseldorf, *Prospect 71*
Georg Jappe, "Projection: The New Trend at Prospect 71," *Studio International* vol. 182, no. 939, December 1971, pp. 258-261
Nuremberg, *II Biennale*

1972 Sonnabend Gallery, New York, *13 Artists Chosen for Documenta*
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H. Strelow, "Bernard and Hilla Becher," *Time Magazine*, September 5, 1969

Klaus Jürgen Sembach, "Anonyme Skulpturen—Eine Typologie Technischer Bauten," *Du*, vol. 31, May 1971, p. 393

Gundiana of the West—Genghis Khan's Flag. 1961

Wood, lead and cloth

Fir trunk: 117" high

Flag pole: 75½" high, cloth 56⅞ x 40½"

Sammlung Lauffs im Kaiser Wilhelm Museum,
Krefeld, Germany



JOSEPH BEUYS

Born Kleve, Germany, 1921

Education

Kunstakademie, Düsseldorf, 1947-1949

Exhibitions

One Man

1963 Haus van der Grinten, Kranenburg, Germany,
Fluxus aus der Sammlung van der Grinten

1965 Galerie Schmela, Düsseldorf, *Wie man dem
toten Hasen die Bilder erklärt*

1969 Kunstmuseum, Basel, Kupferstichkabinett,
*Zeichnungen und Kleine Objekte aus den
Sammlungen van der Grinten und Ströher*
Jean-Christophe Ammann, "Schweizer Brief,"
Art International, vol. XIII, no. 8, October
1969, pp. 65-69

1969 Kunstmuseum, Basel, *Werke aus der*
-70 *Sammlung Ströher*

1972 Galerie Schmela, Düsseldorf

Group

- 1964 Kassel, *Documenta III*
- 1968 Kassel, *Documenta IV*
 Rolf-Gunter Dienst, "Die Documenta IV,"
Das Kunstwerk, vol. XXI, no. 11-12, August-
 September 1968, pp. 36-55
- Neue Pinakothek, Munich, *Sammlung Karl
 Ströher*. Traveled to Kunstverein, Hamburg;
 Neue Nationalgalerie, Berlin, 1969; Städtische
 Kunsthalle, Düsseldorf; Kunsthalle, Bern;
 Hessisches Landesmuseum, Darmstadt, 1970
 Zdenek Felix, "Sammlung Ströher," *Werk*,
 vol. 56, no. 12, December 1969, pp. 852-856
- 1969 Stedelijk Museum, Amsterdam,
Op Losse Schroeven
- Kunsthalle, Bern, *When Attitudes Become
 Form/Works-Concepts-Processes-Situations-
 Information*. Traveled to Museum Haus Lange,
 Krefeld; Institute of Contemporary Art, London
 Städtische Kunsthalle, Düsseldorf, *Prospect 69*
- 1970 Demarco Gallery, Edinburgh, *Edinburgh
 International Festival, Strategy: Get Arts*
 Alastair Mackintosh, "Beuys in Edinburgh,"
Art and Artists, vol. 5, no. 8, November 1970,
 p. 10
- Whitechapel Art Gallery, London,
3 → ∞: New Multiple Art
- Museum of Modern Art, New York, *Information*
- Galleria Civica d'Arte Moderna, Turin,
Conceptual Art, Arte Povera, Land Art
- 1971 Arnhem, The Netherlands, *Sonsbeek 71*
- Kunstverein, Cologne, *Happening and Fluxus*
- Museum Boymans-van Beuningen, Rotterdam,
Die Methamorphose des Dinges. Traveled to
 Kunsthalle, Bern, 1972
- 1972 Neue Pinakothek, Munich

Bibliography

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Der Tisch, 1969, Super 8, 16 min.

On the Artist

Books

Udo Kultermann, *Neue Dimensionen der Plastik*,
 Wasmuth Verlag, Tübingen, 1967

Heinz Ohff, *Pop und die Folgen*, Düsseldorf, 1968

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 Praeger, New York, 1969, pp. 48-55

Germano Celant, *Conceptual Art, Arte Povera,
 Land Art*, Galleria Civica de'Arte Moderna,
 Turin, 1970

Periodicals

K. Jürgen Fischer, "Die Liäsionen des Joseph
 Beuys," *Das Kunstwerk*, vol. XXII, no. 5-6,
 February-March 1969

Willoughby Sharp, "An Interview with Joseph
 Beuys," *Artforum*, vol. 8, no. 4, December
 1969, pp. 40-47

Ursula Meyer, "How to Explain Pictures to a
 Dead Hare, Joseph Beuys' Actions," *Art News*,
 vol. 68, no. 9, January 1970, pp. 54-58

Jean-Christophe Amman, "Zeit, Raum,
 Wachstum, Prozesse," *Studio International*,
 vol. 180, no. 925, September 1970, p. 90

Georg Jappe, "A Joseph Beuys Primer,"
Studio International, vol. 183, no. 936,
 September 1971, pp. 65-69

My Collection, 1971

Collage

39½ x 51¼"

Courtesy Wide White Space Gallery, Antwerp



Statement by the artist

Ma Collection

A Daniel Buren

"Ma Collection" est une pièce composée de deux volets dont chaque face est exploitée. Dans le premier volet comportant des documents d'exposition auxquelles j'ai participé est insérée une page du catalogue de la foire de Cologne 71 reproduisant les photos des mêmes documents. Le second volet de "Ma Collection" est orné d'un portrait du poète européen Stéphane Mallarmé en qui je vois le fondateur de l'art contemporain. "Un coup de dès jamais n'abolira le hasard."

"Ma Collection" est une pièce où le système tautologique est utilisé pour situer les lieux d'exposition. (Elle aurait donc plus de sens qu'une collection de timbres-postes). Le catalogue de la présente exposition sera utilisé comme détail pour constituer une pièce d'art future témoignant des exposition auxquelles j'ai participé en 1971. Particulièrement intéressé par les structures de répétition, je me devais de rappeler le travail de Buren en lui dédiquant le texte de ce statement.

Marcel Broodthaers

MARCEL BROODTHAERS

Born Brussels, 1924

Exhibitions

One Man

- 1964 Galerie St. Laurent, Brussels
- 1965 Galerie Aujourd'hui, Brussels
- 1966 Wide White Space Gallery, Antwerp
- 1967 Palais des Beaux-Arts, Brussels
- 1968 Wide White Space Gallery, Antwerp,
Le Film-Objet, Le Corbeau et Le Renaud
- 1971 Städtisches Museum, Mönchengladbach,
Germany, *Objekt als Film*
- Galerie Yvon Lambert, Paris
- 1972 Wide White Space Gallery, Antwerp
- Städtische Kunsthalle, Düsseldorf, *Musée d'Art Moderne, Departement des Aigles, Section des Figures, "Der Adler vom Oligozän bis Heute"*
- Galerie Heiner Friedrich, Munich,
Filme, Zeichnungen
- #### *Group*
- 1965 Palais voor Schone Kunsten, Brussels, *Pop Art, Nouveau Réalisme*
- 1968 Städtische Kunsthalle, Düsseldorf, *Prospect 68*
- Stedelijk van Abbemuseum, Eindhoven,
Three Blind Mice
- 1969 Städtisches Museum, Schloss Morsbroich,
Leverkusen, *Konzeption-Conception*
- 1970 Städtische Kunsthalle, Düsseldorf, *Between 2*
- Galerie Michel Claura, Paris, *18 Paris 70*
- 1971 Städtische Kunsthalle, Düsseldorf, *Prospect 71*
- Nuremberg, *II Biennale, Künstler—Theorie—Werk*
- 1972 Kassel, *Documenta V*

Bibliography

By the Artist

Films

- Le Corbeau et Le Renard (La Fontaine).*
1967, 16 mm., 7 min.
- Un Film de Ch. Baudelaire.* 1970, 35 and
16 mm., 5 min.
- Le Poisson.* 1971, 35 and 16 mm., 7 min.
- Chère Petite Soeur.* 1972. 16 mm., 4 min.

Slipped Down Pillow, 1971
Painted styrofoam and perlon canvas
78¾ x 78¾"
Lent by the artist



GOTTHARD GRAUBNER

Born Erlbach, Germany, 1930

Education

Hochschule für Bildende Künste, Berlin,
1947-1948
Hochschule für Bildende Künste, Dresden,
1948-1959
Kunstakademie, Düsseldorf

Exhibitions

One Man

1960 Galerie Schmela, Düsseldorf
1964 Galerie d, Frankfurt/Main
1966 Galerie Schmela, Düsseldorf
1967 Wide White Space Gallery, Antwerp
1969 Kunstverein für die Rheinlande und
Westfalen, Düsseldorf
Kestner-Gesellschaft, Hannover
1970 Galerie Lichter, Frankfurt/Main

Group

1962 Galerie Orez, The Hague, *Neue Tendenzen*
1963 Galerie Diogenes, Berlin, *Zero*
1964 Kunstverein für die Rheinlande und Westfalen,
Düsseldorf, *Zehn Junge Düsseldorfer Maler*
Institute of Contemporary Art, Philadelphia,
Group Zero. Traveled to The Washington
Gallery of Modern Art, Washington, D.C., 1965
1965 Kunsthalle, Bern, *Aktuell 65*
1966 Akademie der Künste, Berlin,
Junge Deutsche Maler
1967 Kunsthalle, Nuremberg, *Licht Bewegung Farbe*
1968 Kassel, *Documenta IV*

1969 Kunstverein, Cologne, *Eine Tendenz*
Zeitgenössischer Malerei
Städtisches Museum, Schloss Morsbroich,
Leverkusen, *13 Deutsche Maler*
1970 Kunsthalle, Cologne, *Jetzt*
Demarco Gallery, Edinburgh, *Edinburgh*
International Festival, Strategy: Get Arts
1971 São Paulo, *XI Bienal de São Paulo*
Galerie Omnasch, Berlin, *20 Deutsche*

*Splendor and Misery of Relorms (Glanz und Elend der
Relormen).* 1971-72

Oil on canvas

101¼ x 132¾"

Lent by the artist



KONRAD KLAPHECK

Born Düsseldorf, 1935

Education

Kunstakademie, Düsseldorf, 1954-1958

Exhibitions

One Man

- 1959 Galerie Schmela, Düsseldorf
- 1960 Galleria Schwarz, Milan
- 1962 Galerie Zwirner, Essen
- 1963 Galerie Zwirner, Cologne
- 1964 Robert Fraser Gallery, London
- 1965 Galerie Ileana Sonnabend, Paris
- 1966 Kestner-Gesellschaft, Hannover
- 1967 Kunst-und Museumsverein, Wuppertal
- 1968 Galleria Schwarz, Milan
- 1969 Sidney Janis Gallery, New York
Dore Ashton, "Konrad Klapheck," *Studio International*, vol. 177, no. 910, April 1969, pp. 195-197
E[izabeth] C. B[aker], "Reviews and Previews," *Art News*, vol. 67, no. 10, February 1969, p. 18
Gregory Battcock, "The Machine and the Psyche, Klapheck's Explorations at Janis," *Arts Magazine*, vol. 43, no. 4, February 1969, pp. 41-43
Peter Schjeldahl, "New York Letter," *Art International*, vol. XIII, no. 4, April 1969, pp. 65-66
- 1971 Galerie Zwirner, Cologne
- 1972 Galleria Schwarz, Milan
- ### *Group*
- 1962 McRoberts and Tunnard Gallery, London
- 1963 Museo Nacional de Bellas Artes, Buenos Aires

- 1964 Städtische Kunsthalle, Düsseldorf,
Zehn Junge Künstler
Kassel, *Documenta III*
- 1965 Paris, *IV Biennale de Paris*
- 1967 Deutscher Künstlerbund, Karlsruhe
- 1968 Kassel, *Documenta IV*
Rolf-Gunter Dienst, "Die Documenta IV,"
Das Kunstwerk, vol. XXI, no. 11-12, August-September 1968, pp. 36-55
Robert Kudielka, "Documenta IV, the German Contribution," *Studio International*, vol. 176, no. 902, July-August 1968, pp. 29-32
- Wallraf-Richartz Museum, Cologne,
Sammlung Wolfgang Hahn
José Pierre, "Pop Chocolat," *L'Oeil*, no. 176-177, August-September 1969, pp. 41-46, 94

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Books

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Periodicals

Simone Frigerio, "Les artistes allemandes à Paris depuis dix ans," *Aujourd'hui*, no. 57-58, October 1967, pp. 200-201

The Tree Which Grew Hollow Because of Me. 1968
Photograph



SIGMAR POLKE

Born Oels, Germany, 1941

Education

Kunstakademie, Düsseldorf, 1961-1967

Exhibitions

One Man

1966 Galerie René Block, Berlin

Galerie Schmela, Düsseldorf,
Hommage à Schmela

1967 Galerie Heiner Friedrich, Munich

1968 Galerie René Block, Berlin

1969 Galerie Zwirner, Cologne

1971 Galerie Konrad Fischer, Düsseldorf

Galerie Heiner Friedrich, Munich, *Zeichnungen*

1972 Galerie Michael Werner, Cologne

Group

1963 Kaiserstrasse, Düsseldorf, *Demonstration für
den Kapitalistischen Realismus*

1964 Galerie René Block, Berlin, *Neodada, Pop,
Decollage, Kapitalistischer Realismus*

1965 Galerie René Block, Berlin, *Hommage à Berlin*
Städtisches Museum, Trier, *Tendenzen*

1966 Städtische Kunsthalle, Baden-Baden,
Kunstpreis der Deutschen Jugend

1967 Haus am Waldsee, Berlin, *Neuer Realismus*.
Traveled to Kunstverein, Braunschweig

Stedelijk van Abbemuseum, Eindhoven, *Artypo*

Galerie Heiner Friedrich, Munich
Demonstrative 1967

1969 Städtisches Museum, Schloss Morsbroich,
Leverkusen, *Konzeption-Conception*

Kunstmuseum, Lucerne, *Düsseldorfer Szene*

1970 Städtische Kunsthalle, Cologne, *Jetzt*

Demarco Gallery, Edinburgh, *Edinburgh
International Festival, Strategy: Get Arts*

1971 Städtische Kunsthalle, Düsseldorf, *Prospect 71*

Whitechapel Art Gallery, London,
3 → ∞: New Multiple Art

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*Der ganze Körper fühlt sich leicht und
möchte fliegen*. 1969, 16 mm., 35 min., in
collaboration with Christof Kohlhöfer

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Periodicals

Pierre Restany, "Mechanische Malerei,"
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March 1967, pp. 3-19

Manfred La Motte, "L'Actualité artistique en
Allemagne," *Aujourd'hui*, vol. 10, October
1967, p. 164

Spicequadrat. 1971
Wood, spices
78¾ x 78¾ x 8½"
Lent by the artist



DIETER ROT

Born Hannover, 1930

Education

Studied graphics, Bern, 1950-1954

Exhibitions

One Man

- 1963 Galerie Koepcke, Copenhagen
- 1968 Galerie René Block, Berlin, *Schimmelhauen*
- 1969 Galerie Intermedia, Cologne
- Eugenia Butler Gallery, Los Angeles
- Joseph E. Young, "Los Angeles,"
Art International, vol. XIV, no. 8, October 1970,
p. 831
- 1971 Eat Art Galerie, Düsseldorf
- Museum Haus Lange, Krefeld
- #### *Group*
- 1955 Kunsthalle, Bern, *Junge Berner Künstler*
- 1957 Kunsthalle, Bern, *Die Zeichnung im Schatten*
Jüngerer Schweizer Maler und Bildhauer
- 1961 Stedelijk Museum, Amsterdam, *Bewogen*
Beweging
- 1963 Stedelijk Museum, Amsterdam, *Schritt En Beeld*
- 1965 Institute of Contemporary Art, London,
Between Poetry and Painting
- Bernard Denvir, "London Letter,"
Art International, vol. XV, no. 4, April 1971,
pp. 58-60
- 1968 Kassel, *Documenta IV*
- Rolf-Gunter Dienst, "Die Documenta IV,"
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- Robert Kudielka, "Documenta IV, the German
Contribution," *Studio International*, vol. 176,
no. 902, July-August 1968, pp. 29-32

- 1969 Kunsthalle, Bern, *Freunde-Friends-D'Fründe*
Traveled to Kunsthalle, Düsseldorf
- Klaus Honnef, "Freunde-Friends-D'Fründe,"
Das Kunstwerk, vol. XXII, no. 11-12,
August-September 1969, p. 72
- 1970 Galerie Demarco, Edinburgh, *Edinburgh*
International Festival, Strategy: Get Arts
- Kunstmuseum, Lucerne, *Sonderausstellung*
- Theo Kneubühler, "Kunstmuseum Luzern,"
Werk, vol. 58, no. 12, December 1970, p. 831
- 1971 Von der Heydt-Museum, Wuppertal

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New York, 1968

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Periodicals

Jasia Reichardt, "Non-Games," *Studio*
International, vol. 175, no. 898, March 1968,
pp. 110-111

Installation View Staatliche Kunsthalle, Baden-Baden

14 x 14, 1971

Horizontal—Vertical Problems. 1971



KLAUS RINKE

Born Wattenscheid, Germany, 1939

Exhibitions

One Man

- 1961 Galerie Marie-Therese, Luxembourg
- 1968 Kunsthalle, Bern, *12 Environments, Walking on Water*
- 1969 Galerie Konrad Fischer, Düsseldorf, *Rinke—Baumgartl, Fernost—Far East*
- 1970 Städtisches Museum, Schloss Morsbroich, Leverkusen, *Operation Poseidon*
- Galerie Givaudan, Paris
Monique Ricour, "Paris," *Art International*, vol. XIV, no. 4, April 1970, pp. 77-79
- 1971 Galerie Ricke, Cologne
- 1972 Reese Palley Gallery, New York; San Francisco

Group

- 1969 Staatliche Kunsthalle, Baden-Baden, *14 x 14, Junge Deutsche Künstler*
Wilke von Bonim, "Germany Summer 1969," *Arts Magazine*, vol. 44, no. 1, September-October 1969, pp. 52-53
- Kunsthalle, Bern, *Pläne und Projekte als Kunst*
- Städtische Kunsthalle, Düsseldorf, *Between 2*
- Heidelberg *Intermedia 69*
- Kunstmuseum, Lucerne, *Düsseldorfer Szene*
Jean-Christophe Amman, "Schweizer Brief," *Art International*, vol. XIII, no. 8, October 1969, p. 65
- 1970 Demarco Gallery, Edinburgh, *Edinburgh International Festival, Strategy: Get Arts*
- Museum of Modern Art, New York, *Information*
- Tokyo, *The X Tokyo Biennale, Between Man and Matter*
J. P. Love, "The Tenth Tokyo Biennale of Contemporary Art," *Art International*, vol. XIV, no. 6, Summer 1970, p. 70

- 1971 Arnhem, The Netherlands *Sonsbeek 71*
Städtische Kunsthalle, Düsseldorf, *Prospect 71*
George Jappe, "Projection: The New Trend at Prospect 71," *Studio International*, vol. 182, no. 939, December 1971, pp. 258-261
- Paris, *VII Biennale de Paris*
- 1972 Kassel, *Documenta V*

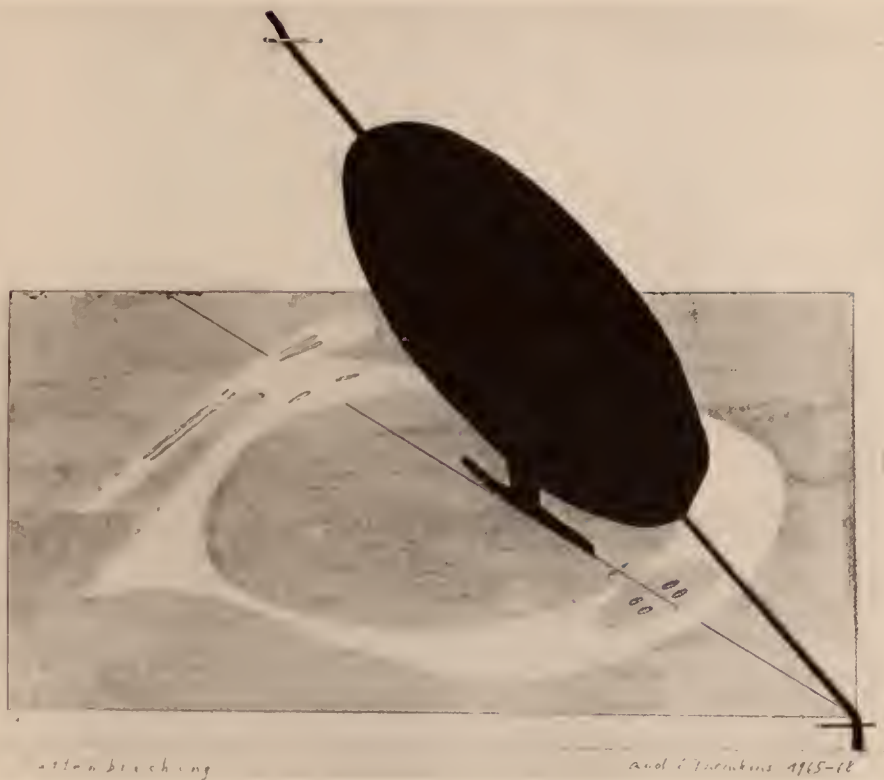
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Periodicals

- Pierre Restany, "Mechanische Malerei," *Das Kunstwerk*, vol. XX, no. 5-6, February-March 1967, pp. 3-19

"Schattenbrechung." 1965-68
Gouache, pencil, paper and rubber band
6 $\frac{7}{8}$ x 8 $\frac{1}{2}$ "
Lent by the artist



ANDRE THOMKINS

Born Lucerne, 1930

Education

Kunstgewerbeschule, Lucerne, 1947-1948

Académie de la Grande Chaumière, Paris, 1949

Exhibitions

One Man

1962 Institute of Contemporary Art, London,
Lackskin-Presentation

1968 Galerie Ubu, Karlsruhe

1969 Galerie Felix Handschin, Basel
Jean-Christophe Ammann, "Schweizer Brief,"
Art International, vol. XIII, no. 4, April 1969,
pp. 45-48

Galerie Art Intermedia, Cologne

1971 Neue Gallery, Baden-Baden
Kunstmuseum, Basel, *Zeichnungen-Paraphrasen*
Galerie Raeber, Lucerne, *Lucerne en recul*

1972 Galerie Denise René, Düsseldorf

Group

1966 Akademie der Künste, *Labyrinth*. Traveled to
Kunsthalle, Baden-Baden; Kunsthalle,
Nuremberg

1967 Galerie Heide Hildebrand, Klagenfurt,
Möglichkeiten auf Papier

1969 Kunsthalle, Bern, *Freunde-Friends-D'Fründe*.
Traveled to Kunsthalle, Düsseldorf
Klaus Honnef, "Freunde-Friends-D'Fründe,"
Das Kunstwerk, vol. XXII, no. 11-12,
August-September 1969, p. 72

Heidelberg, *Intermedia 69*

1970 Städtische Kunsthalle, Cologne, *Jetzt*

Demarco Gallery, Edinburgh, *Edinburgh
International Festival, Strategy: Get Arts*

Whitechapel Art Gallery, London,
3 → ∞: *New Multiple Art*

1971 Museum Boymans-van Beuningen, Rotterdam,
Die Metamorphosen des Dinges. Traveled to
Kunsthalle, Basel, 1972

Galerie de la Salle, Vence, *Paravents*

1972 Grand Palais, Paris, *31 Artistes Suisses
Contemporains*

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On the Artist

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Actionen*, DuMont Verlag, Cologne, 1971

Daniel Spoerri, *Dokumente zur Krims Krams
Magie*, Merlin Verlag, Hamburg, 1971

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Wolfgang Bessenich, "André Thomkins,"
Das Kunstwerk, vol. XXV, no. 1, January 1972,
pp. 8-17

Leonardo Bezzola, "André Thomkins' Glasfenster
in Sursee," *Werk*, vol. 58, no. 5, May 1971,
pp. 324-325

Spiral of Sand. 1970
Sand, wood, string, and wire
157½ x 157½"
Lent by the artist

GUNTHER UECKER

Born Wendorf, Germany, 1930

Education

Kunstakademie, Wismar, Germany

Kunstakademie, Berlin-Weissensee

Kunstakademie, Düsseldorf

Exhibitions

One Man

1960 Galerie Schmela, Düsseldorf, *Filmdemonstration, Licht und Bewegung*

1962 Palais des Beaux-Arts, Brussels

1966 Howard Wise Gallery, New York

1969 Kulturzentrum, Aachen, *Gegenverkehr*

Galerie Denise René Hans Mayer, Krefeld,
Germany

1971 Nationalgalerie, Berlin, *Klangszene*

1972 Kestner Gesellschaft, Hannover



Group

- 1958 Düsseldorf *Zero I, Das Rote Bild*
- 1960 Musée d'Art Moderne de la Ville de Paris,
Festival d'art avantgarde
- 1961 Stedelijk Museum, Amsterdam, *Bewogen-
Beweging*. Traveled to Moderna Museet,
Stockholm
- 1962 Stedelijk Museum, Amsterdam, *Nul*
- 1964 Kassel, *Documenta III*

Louvre, Musées des Arts Décoratifs, Paris,
Nouvelles Tendances
- 1965 Kunsthalle, Bern, *Licht und Bewegung,
Kinetische Kunst*. Traveled to Palais des
Beaux-Arts, Brussels; Kunsthalle Baden-Baden;
Städtische Kunsthalle, Düsseldorf

Museum of Modern Art, New York,
The Responsive Eye

Paris, *IV Biennale de Paris*
- 1966 Galerie Denise René, Paris, *Structure et
Movement*
- 1967 Kunsthalle, Bern, *Weiss auf Weiss*

Milwaukee Art Center, Walker Art Gallery,
Light, Motion, Space
- 1968 Kassel, *Documenta IV*

Venice, *XXXIV Biennale Internazionale
d'Arte Venezia*
- 1970 Demarco Gallery, Edinburgh, *Edinburgh
International Festival, Strategy: Get Arts*

Venice, *XXXV Biennale Internazionale
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Avoided," *Art and Artists*, vol. 5, no. 3,
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- 1971 Städtische Kunsthalle, Düsseldorf, *Prospect 71*

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Bongers, Recklinghausen, 1970

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über das Symbolmilieu der Farbe Weiss,"
Quadrum, 20, 1966, pp. 7-30

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Studio International, vol. 180, no. 926,
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PHOTOGRAPHIC CREDITS

R. van den Bempt, Antwerp: Broodthaers

Hein Engelskirchen GDL, Krefeld: Beuys, Rot

Robert Häusser, Mannheim: Graubner

Walter Klein, Gerresheim: Klapheck

Joachim Romero, Düsseldorf: Thomkins

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